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Few composers of Gustav Mahler's caliber obtain such hearings at the leading symphony concerts and music festivals as he does. How far his position as conductor of the Vienna Royal Opera influences the situation, it would be difficult to say. There are enthusiasts who proclaim him a creative genius of the highest rank. Most of the critics and serious musicians, however, see in him a man of good intentions and great pretensions rather than a really productive power. At the sixth Philharmonic concert we were treated to his third symphony in D minor, a work in two parts, containing six movements, and requiring the entire evening for its rendition. Mahler conducted in person and it was probably this circumstance rather than interest in the composition itself which drew the crowds to the Philharmonic Sunday morning and Monday evening, for, whatever may be the various opinions of Mahler as a composer, it is universally admitted that he is a king of the baton. Parts of the symphony have been given here before by Nikisch and Weingartner, and it was heard as a whole at the Crefeld Music Festival in 1902. This was, however, its first performance in its entirety in Berlin.

Mahler has always preached absolute music, and at Crefeld he refused to give any programmatical annotations. Since then, however, he seems to have changed his opinions as to the significance of a few words concerning the poetic meaning of the various movements, for the program book of this Philharmonic concert contained brief explanations of the composer's intentions. The first part is "Pan erwacht" (Pan awakens.) "Bacchuszug, der Sommer marschiert ein." (Procession of Bacchus, the summer marches in.) Without the program notes no one would have guessed the meaning of the composer. In fact, at Crefeld one musician, who pretended to be very near to Mahler, declared that this movement depicted the creation of the universe out of chaos. This movement, with its trivial, banal themes and ridiculous instrumental combinations, made a most unfavorable impression. How pretentious Mahler is may be realized from the fact that he begins his first theme here with a solo for eight horns unisono. The second movement, a minuet entitled "Was mir die Blumen auf der Wiese erzählen" (What the flowers in the meadow tell me), is the best part of the entire symphony in my opinion; it is a graceful, pleasing movement. The rondo-scherzo, called "Was mir die Tiere im Walde erzählen" (What the animals in the forest tell me) is an interesting humorous movement, but it is partly spoiled by the long and frivolous post-horn solo. The scherzo is characteristic, however, and breathes forth the romance and poetry of the forest.

The next movement, an alto solo, bearing the title "Was mir der Mensch erzählen" (What man tells me) owed the effect it made more to the beautiful singing of Maria Seret than to the music itself. Maria Seret, a pupil of Maria Speet, is one of the best alto singers before the public. She has a glorious voice, which has been trained to a remarkable degree of perfection. Mahler expressed himself as highly pleased with the singing of Fräulein Seret, and he complimented both her and Madame Speet in the artist's room.

The fifth movement is an alto solo with female and boys' choirs. This was sung by Maria Seret and the Prof. Anna-Schultzen-Asten chorus of female voices and by the boys' choir of the Nikolai-Marien Church. This is called "Was mir die Engel erzählen" (What the angels tell me.) It is naïve music and sounded well. The adagio finale, "Was mir die Liebe erzählt" (What love tells me) contains much of interest as well as much that is banal and reminiscent. It is well instrumented and works up to an effective

climax. What Mahler most lacks is originality of invention and continuity of style. He represents all musical epochs, from Haydn to Brahms. Even his much lauded art of instrumentation is not so wonderful when one considers that Mahler has acquired a large practical experience at the head of the best orchestras in Europe. His instrumentation displays more routine than genius, and in this respect he is far removed from Richard Strauss. The performance was magnificent and the applause at the conclusion was prolonged and hearty.

Two interesting novelties were heard at E. N. von Reznicek's second orchestral concert at Beethoven Hall, on Thursday. A suite for string orchestra in D major by E. E. Taubert, critic of the Post and teacher at the Stern Conservatory, is a pleasing and grateful work, written in the old style, suggesting often Handel and Bach, but charming in its thematic invention and always well sounding. It made a fine impression and was heartily applauded. The concert giver's own introduction and capriccio for violin and orchestra was also well received. It is brilliantly written for violin and very difficult—a little too much so, in fact, for Bernhard Dessau, who played it. The capriccio, in the form of a graceful waltz, was particularly pleasing. A Mr. Violin played piano at this concert. This gentleman hails from Vienna. He was heard to good advantage in Philip Emanuel Bach's piano concerto in A minor with orchestral accompaniment. An early work by Richard Strauss, a serenade in E flat for woodwind and horns, revealed little of the Strauss of today. It was so simple in its melodic outlines and harmonic structure that one found it difficult to realize that it was written by the composer of "Salome." Haydn's "Abschied" symphony in F sharp minor brought the concert to a close. In this symphony the musicians leave the orchestra one by one during the performance until only the concertmaster and the first of the second violins are left.



The departure of the orchestra piecemeal made a comical impression and everybody laughed. Haydn, however, did not write this with humorous intent; on the contrary, Prince Esterhazy, of Oedenburg, Hungary, had decided to

dissolve his orchestra. Haydn, much dejected over this, wrote the "Abschied" symphony for the final concert of the organization; the musicians, one by one, on finishing their parts laid their instruments down, blew out their candles and left the orchestra with sad and sorrowful mien. Prince Esterhazy was so moved by this that he changed his mind and retained the orchestra.

On the same evening Eugen d'Albert gave the second of his five recitals at the Philharmonic. His program consisted of seven Beethoven sonatas, of which I heard two—his old favorites, the "Waldstein" and the "Appassionata." In the "Waldstein" he was technically rough and unfinished and he pounded a great deal more than was necessary. But in the "Appassionata" he played with much of his old-time penetration and with more tonal beauty and technical finish than he has displayed of late. In spite of the many pianistic shortcomings that d'Albert may be accused of since he no longer practices, it is always interesting to hear him interpret Beethoven. He has an intellectual lift and a breadth of interpretation such as few pianists possess. What a pity that he neglects his first rate piano playing to compose third rate music.

Alexander Heinemann's song recital was the most important vocal concert of the week. Beethoven Hall was crowded with a distinguished audience that listened to the great baritone in a program made up of lieder by Schubert, Brahms, Taubert, Lederer-Prinz, Kaun, Strauss, Wolf, and two novelties still in MS., entitled "Am Flusse" and "Troubadour," by Richard Calé. These two songs by this newcomer are excellent creations and awakened the desire to hear more from the pen of this gifted young composer. Heinemann is today unquestionably the foremost baritone on the German concert stage; indeed, his only rival is Johannes Messchaert, but the Dutchman lacks the wealth of vocal material possessed by the German. The capabilities of Heinemann's voice seem to be sheer endless; his voluminous flow of tones is extraordinary. He also has all colors on his palette, and his exquisite pianissimi were no less remarkable than his thundering fortissimi. His success was enormous.

Paul Elgers, violinist, supported by his pupil, Francesco Scogozza, second violin; August Genz, viola, and A. E. Prenez, 'cello, formed an organization which brought out a new string quartet in D minor by one Carl Ludwig. This young composer is evidently talented, for he displayed some excellent ideas, and also his writing for strings is at times quite effective. He is, however, not yet a master of this form of composition and needs further study. The other numbers of the program were Sinding's serenade for two violins and piano, played by Elgers, Scogozza and Michel von Zadora, Ferruccio Busoni's most distinguished pupil, and the César Franck sonata for violin and piano, performed by Elgers and Von Zadora. The performance of the serenade aroused very hearty applause. Scogozza is a very gifted young Italian who has had a hard time of it, being obliged to play in the night cafés and buffets until 3 o'clock in the morning seven days in the week in order to support himself. I heard him two years ago, when he displayed great natural talent but had no conception of artistic violin playing. Paul Elgers, who is an admirable teacher, has put him on to the right road, and he is now in a fair way toward becoming an excellent violinist. The

Franck sonata was admirably performed by Elgers and Von Zadora.

"The Mikado" had not been given in Berlin since the run

it had at the Royal Opera, which was started with that memorable performance under Sir Arthur Sullivan's direction in the presence of the Emperor and the entire court some ten years ago. It had previously been given innumerable times at various Berlin theaters. Meanwhile, a new generation has grown up, and the management of the Lortzing Opera has hit upon the happy idea of resuscitating the work. It was performed in that theater last evening for the first time, and, judging by the enthusiasm it aroused, it will have quite a run.

The former director of the Lortzing Opera, Max Garrison, has retired. The Opera did not flourish under him and the financial backers of the scheme found it necessary to make a change in the management. I do not know who the new directors are. They seem to be very averse to publicity; at least the programs do not reveal their names. "The Mikado" cast included Johann Fürst in the title role. Willy Schüller as Nanki-Poo. Adalbert Lieban, brother of Julius Lieban, of the Royal Opera, gave the best performance of the lot. He was admirable, especially histrionically, and he excited great merriment. He resembles his brother both in his singing and in his acting. Bruno Walter also gave an excellent delineation of the part of the wily Pooh-Bah. Willy Schüller, the tenor, was indisposed vocally, and as his acting is not his strong point, his Nanki-Poo was not satisfactory. The part of the Mikado, however, was well given by Fürst, and the work of the ladies, Martha Mayer-Herber as Katisha and Mizzi Fink as Yum-Yum, was also good. The orchestra, under Otto Schwarz, was acceptable. It requires a really first class orchestra to bring out to the full the exquisite harmonic and melodic beauties of the Sullivan score. "The Mikado" is a masterpiece of light, refined instrumentation. The public enjoyed the performance hugely and the applause was long and hearty.

Brunswick (Braunschweig), that quaint old capital of the duchy of the same name, can boast of one of the finest male choruses in the Fatherland. Germany is the country of male choirs; every town, no matter how small, has one at least, and the larger cities have several each. The Brunswick male chorus, called the "Lehrer Gesangverein," is composed entirely of school teachers, hence the superior intelligence and musical training of its members, for in Germany every school teacher has to pass an examination

in music; he must be able to play the violin and must have a knowledge of theory, harmony and singing. The Brunswick choir recently celebrated the fourteenth anniversary of its founding with a big jubilee concert under the direction of Josef Frischen and with the assistance of Felix Senius, tenor, of Berlin, and Adolf Wunsch, concertmaster of the Brunswick Court Opera Orchestra.

Josef Frischen, of Hanover, has conducted the Brunswick Verein from the beginning, and that accounts for its high rank among organizations of its kind. It is really wonderful what he does with these 140 men. I attended this jubilee concert, and I was surprised at the splendid vocal material, the dynamics, the phrasing, the intelligence and the enthusiasm and temperament displayed by this male chorus. They sang "Hinaus," by L. Thuille; five old German folksongs, "Sturmerwachen," by M. Neumann, and "Schlafwandel," by F. Hegar, and "Rheinwein," by L. Kemper. It was superb singing, and earned both for the members of the choir and for Josef Frischen an ovation. Felix Senius was heard in two groups of songs by Schubert, Brahms, Strauss and Wolf. He is one of the foremost concert tenors in Europe today. For beauty of tone production, for smooth cantilena and for warmth of expression he is unexcelled. Concertmaster Wunsch, a well preserved man of fifty-five or thereabouts, a pupil of Ferdinand David, gave an excellent performance of the Wieniawski concerto, of the Beethoven romance in G major and Bach's G major gavotte. Mr. Wunsch, with all of his work at the Opera and his teaching, is a very busy man, yet he finds time to cultivate his solo playing, and he did surprisingly well. The Wieniawski concerto makes big demands on the resources of a performer, but he was equal to them all. The old gentleman seems to be very popular. Both of the soloists, as well as the chorus, were vociferously applauded and encored. The Saalbau, in which the concert took place, is a beautiful hall, seating about fifteen hundred people.

Brunswick had long interested me, as it was the birthplace of Louis Spohr. The old house in which he was born, in a narrow, antiquated street, bears an inscription giving the date of his birth. Spohr was, in his youth, a protégé of the Duke of Brunswick, who assisted him in many ways, both artistically and financially. The ill fated Duke fell in the battle of Jena in 1806. In his autobiography Spohr often refers to the kindness and munificence of the Duke with much gratitude.

Miss Haring attended the concerts given by Helene Morsztyn, Donald Francis Tovey, Leo Kestenberg, the Petersburg String Quartet and Clotilde Kleeberg. She writes of them as follows:

"A gifted young girl, seventeen years of age, a pupil of Emil Sauer, the Countess Helene Morsztyn, made her Berlin debut at Beethoven Hall, assisted by the Philharmonic Orchestra, on Saturday. She played three concertos—the Beethoven in G major, the Mendelssohn in G minor, and a new concerto, which she introduced, by F. Karbach. The

young artist is bubbling over with technic and temperament, and what would be serious drawbacks in a pianist of riper years, notably a tendency to slash away at all before her, to take impossibly quick tempi and a lack of repression, for one of her age, who has already attained such heights, give boundless promise for the future. The young countess chose the d'Albert and Rubinstein cadenzas to the Beethoven work. The performance of the young pianist was, on the whole, a highly creditable one, and she and her eminent teacher may be congratulated on an exceedingly successful first appearance.

"On the same evening Donald Francis Tovey, a young pianist and composer, from London, who gave a successful trio evening on January 6, assisted by Dr. Joseph Joachim, Robert Hausmann and Fritz Fleming, was heard in piano recital in the Theater Hall of the Royal High School, playing J. S. Bach's partita in D major, Beethoven's variations on a waltz by Diabelli, and seven Brahms numbers, three capriccios and intermezzi and a rhapsody. Mr. Tovey's renderings reveal much thought; he is an earnest and conscientious player, but he is by no means a virtuoso pianist and he needs more contrast in his touch, more rhythmic accentuation.

"Leo Kestenberg, a young pianist not unknown to Berlin, gave a piano recital at Bechstein Hall on Tuesday. He was heard in J. S. Bach's chromatic fugue in the Busoni elaboration, Beethoven's sonata, op. 110; the César Franck prelude, choral and fugue; "Le Festin d'Esopé," by Alkan, and Liszt's reminiscences of Bellini's "Norma." Mr. Kestenberg has perceptibly improved since last year. His technic is much more assured and he plays, at the same time, with more profundity and more buoyancy. His renderings of the Bach-Busoni and Alkan numbers were the most successful. The young artist is altogether talented and possesses poetry; it would, however, be advisable for him to take some lessons in interpretation, his work as yet being somewhat crude and naïve.

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The American pianist, William A. Becker, who is already well known here, concertised on the same evening in Beethoven Hall. Becker is a great technician, but, by reason of his "Vortrag," he also appears successfully as a thinking artist. The great applause which he received in pieces by Schumann and Chopin was fully justified.—W. Altmann in the National Zeitung, Berlin, November 27, 1906.

In Becker's conception there were flashes of genius. He is one of the virtuosos of grand style.—M. Marschall, in the Vossische Zeitung, Berlin, November 23, 1906.

An uncommonly refined and sympathetic artist with an unusual warmth and expression. He has a beautiful singing tone, and his technic is thoroughly mastered.—Vienna Tageblatt, December 5, 1905. L. Karpath.

An artist of great ability indeed, combining feeling and intelligence.—Munich Allgemeiner Zeitung, December 15, 1905. Dr. Theodore Kroyer.

A splendid artist. He played the Beethoven-Waldstein Sonata with deep feeling and brilliant technic. His interpretation of Schubert and Chopin was poetic.—Berlin Neueste Nachrichten, January 12, 1906.

His tone is unusually velvety also in the most powerful utterances, and his technic of a very high order. Consequently many parts of the Beethoven Sonata were beautifully played. In the short adagio he showed fine judgment in dynamics, and also the Schumann and Chopin numbers were poetically conceived.—Lessman's Musik Zeitung, Berlin, January 19, 1906.

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Their tone, drawn from magnificent "Strads," the gift of a wealthy admirer and friend, approaches perfection in its richness and purity; their ensemble is good and they play with fire and abandon. Their selections were the Saint-Saëns E minor, Borodin's D major and Beethoven's E minor quartets. The Saint-Saëns was very acceptable in the vivacious reading it received at the hands of the Russians. The Beethoven, although played with sincerity and earnestness and with flawless technic, yet left something lacking—of breadth and dignity. The Borodin quartet was by far the best performed, and therefore the most enjoyable, item of the evening. It is a delightful work, abounding in original themes and full of the passion of the Slav. The artists had a rousing success.

"A charming and sympathetic manner of playing has Clotilde Kleeberg, who was heard in Mozart Hall on Thursday in numbers by Mozart, Mendelssohn, Weber, Schubert, Chopin and Schumann. She has an excellent technic and a beautiful velvety touch. Her interpretations, bewitching in their variety of color, show her to possess a large fund of musical intelligence and temperament. Owing, no doubt, to conflicting musical events, the hall was not as well filled as it should have been, but she had a splendid reception and was obliged to respond to the vociferous applause with many encores."

An absurd rumor that Edyth Walker had attempted to commit suicide in some way got into a Hamburg paper and thus found its way into a part of the American press. There was no foundation whatever to the rumor.

The Richard Wagner and Mozart festival performance will take place again the coming season at Munich. The "Ring" will be performed three times, "Tristan and Isolde" four times, and the "Meistersinger" and "Tannhäuser" twice each. Of Mozart operas there will be two performances each of "Don Juan," "The Marriage of Figaro" and the "Abduction from the Seraglio."

Eduard Reuss, the Dresden pianist, an enthusiastic Lisztianer, after playing in a Court concert at Gotha on January 9, received the title of Professor from the Duke.

The artist's wife, Louise Reuss-Belce, the splendid Fricka of last year's Bayreuth Festival, has founded a "school for the Bayreuth style of interpretation." Among her pupils are two distinguished Americans, Marie Rappold and Edyth Walker, both of whom have sung with great success at the Metropolitan in New York. Miss Walker is now studying the role of Brünnhilde with Madame Reuss-Belce.

Debussy's melodrama, "Pelleas et Mélisande" (after Maeterlinck), which had a fiasco at its première at the Opéra Comique in Paris six years ago, was given with success at the Theater de Monnaie, in Brussels, on the 9th of this month.

A cinematograph performance of Wagner's "Parsifal" will be given here in the hall of the Architekten Haus on next Monday and Wednesday, while Ernst von Possart will recite the entire "Parsifal" text at Beethoven Hall on February 18.

Putnam Griswold, the American basso of the Berlin Royal Opera, has been engaged for the Wagnerian performances at Covent Garden Opera in the coming season. He will sing the roles of King Mark in "Tristan and Isolde," King Heinrich in "Lohengrin," the Landgraf in "Tannhäuser," Pogner in the "Meistersinger," and Daland in the "Flying Dutchman."

Josef Frischen, the distinguished Hanover conductor, led the fifth abonnement concert of the celebrated Museumsgesellschaft in Frankfurt, scoring a signal success. Dr. Gehrmann, the leading critic of that city, wrote in the Frankfurter Zeitung that all the preceding concerts of the season under the various conductors had been not altogether fortunate affairs, and that it was with great satisfaction that he recorded the success of the Frischen concert, which was far in advance of the others. This is strong praise for Frischen, when one considers that among the conductors of the other concerts were Felix Mottl and Richard Strauss.

Dr. Robert Steinhauser, of Vienna, has donated a sum of 3,000 kronen as a prize for the best composition written in 1907. He has also expressed his willingness to continue giving a like sum for ten years for the encouragement of young composers.

Marguerite Melville recently played at a soirée in the house of Johann Strauss in Vienna. The widow of the "Waltz King," who is still living, gave a musicale, and the cream of Vienna society was present. Miss Melville was congratulated upon her admirable playing on all sides.

Otto Meyer, the young American violinist, is at present concertizing in Southern France.

The postal card on page 5 with Scharwenka's picture, which is a pen and ink sketch by one Wolff, is an interesting little document. This was mailed to Scharwenka from Cassel and contained no name or address

whatever, simply the word "Berlin," as may be seen on the face of the card, which is a photograph of it exactly as it came through the post. Yet it reached Scharwenka, and is a remarkable testimony of how well known this popular artist is in the German capital.

The large auditorium of the Exposition Building in the Zoological Garden is becoming popular as a concert hall. On Monday next a big concert will be given there by the management with the combined Mozart and Philharmonic (of Leipzig) orchestras, under the conductorship of E. N. von Reznicek, and with Pablo de Sarasate and Otilie Metzger-Froitzheim, alto of the Hamburg Opera, as soloists. Sarasate will play Lalo's Spanish symphony, the work with which he made his debut in Germany at the Leipzig Gewandhaus thirty years ago.

The same hall will be used again on Saturday for a concert arranged by Alexander Grass, at which David Popper, Frieda Hempel, Ernst von Dohnanyi and Otto Kasselbaum will appear.

Carl Flesch will be the soloist of the next Nikisch Philharmonic. He will play the Beethoven concerto.

Jacques Thibaud, who has not been heard here for several years, will concertize at the Singakademie with the Philharmonie Orchestra on February 1. He will be heard in the Mozart E flat, Saint-Saëns A major concertos, the Bach chaconne, Vieuxtemps ballade and polonaise and Saint-Saëns rondo capriccioso.

Sarasate will give a concert at the Philharmonie on February 8. He will be assisted by Carlos Sobrino, pianist.

Joachim will assist the Barth Trio at their third concert next Friday, taking the place of Wirth, who is still confined to the house on account of his eyes. The veteran violinist will play a Beethoven sonata, besides assisting in the ensemble work of the evening. ARTHUR M. ABELL.

The complete concert and opera list of the week was as follows:

SATURDAY, JANUARY 12.

Beethoven Hall—Countess Helene Moratyn, piano, with Philharmonic Orchestra.
Reichstein Hall—Marianne Heinemann, piano.
Singakademie—Florian Zajic, Heinrich Grünfeld, assisted by Theese and Artur Schnabel.
Royal Opera—"Salome."
Comic Opera—"Carmen."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"Daughter of the Regiment."



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SUNDAY, JANUARY 13.

Bechstein Hall—Ilse Delius, vocal.
 Philharmonie (matinee)—Nikisch Philharmonie.
 Philharmonie—Philharmonie "Pop."
 Royal Opera—"Mignon."
 Comic Opera—"Hoffmann's Erzählungen."
 West Side Opera—"Cousin Bobby."
 Lortzing Opera—"Die Fledermaus."

MONDAY, JANUARY 14.

Beethoven Hall—Ellen Sarsen, vocal; Marguerite King, piano.
 Bechstein Hall—Ludwig Dosse, vocal.
 Philharmonie—Nikisch Philharmonie, under direction of Gustav Mahler; soloist, Maria Seret.
 Singakademie—Elisabeth Ohlhoff, vocal; Heinz Beyer, 'cello.
 Royal Opera—"Lohengrin."
 Comic Opera—"Carmen."
 West Side Opera—"Cousin Bobby."
 Lortzing Opera—"Undine."

TUESDAY, JANUARY 15.

Beethoven Hall—Helene Passow-Vogt, vocal, assisted by Carlotta Stubenrauch, violin.
 Bechstein Hall—Leo Kestenbergh, piano.
 Mozart Hall—Ernst von Dohnany, piano.
 Philharmonie—Philharmonie "Pop."
 Philharmonie (small hall)—Ignatz Waghalter, composition evening.
 Singakademie—Dessau Quartet.
 Royal Opera—"Die Abreise," "Barber von Bagdad."
 Comic Opera—"Marriage of Figaro."
 West Side Opera—"Cousin Bobby."
 Lortzing Opera—"Der Freischütz."

WEDNESDAY, JANUARY 16.

Beethoven Hall—Alexander Heinemann, vocal.
 Bechstein Hall—Paul Elgers, violin, assisted by Michel von Zadora, piano; Aug. Gentz, viola; A. E. Prenz, 'cello; Francesco Scogozza, violin.
 Theater Hall of Royal High School—Eugenie Stolz, 'cello, assisted by Charlotte Hemptenmacher, vocal; Ernst von Dohnany, piano.

Philharmonie—Philharmonie "Pop."
 Singakademie—Halir, Schumann, Dechert, trio evening.
 Royal Opera—"Salome."
 Comic Opera—"Hoffmann's Erzählungen."
 West Side Opera—"Cousin Bobby."
 Lortzing Opera—"Der Wildschütz."

THURSDAY, JANUARY 17.

Beethoven Hall—E. N. von Reznicek, with Philharmonic Orchestra.
 Bechstein Hall—Valborg Svärdröm, vocal.
 Künstlerhaus—Robert Maitland, vocal.
 Mozart Hall—Clotilde Kleeberg, piano.
 Philharmonie—Eugen d'Albert, piano.
 Singakademie—Clara Höhne, vocal; Ludwig Feinland, violin.
 Royal Opera—"Orpheus and Eurydice."
 Comic Opera—"Pariser Leben."
 West Side Opera—"Cousin Bobby."
 Lortzing Opera—"Martha."

FRIDAY, JANUARY 18.

Beethoven Hall—Petersburger String Quartet.
 Bechstein Hall—Frieda and James Kwast, piano.
 Singakademie—Frederic Lamond, piano.
 Royal Opera—"Roland von Berlin."
 Comic Opera—"Lakmé."
 West Side Opera—"Cousin Bobby."
 Lortzing Opera—"The Mikado."

CLEVELAND CHATTER.

719 THE ARCADE,
 CLEVELAND, Ohio, January 31, 1907.

My poetic Vesuvius has broken out again, and the lava of inspiration is flooding my sub-consciousness. So I must fain inundate THE MUSICAL COURIER readers with my distress. Forgive me, and charge it up to my non-Osler environment. Critics, as a usual thing, do not hand out confessions, so my imagination, wrought to a fine frenzy, pictures myself the recipient of a telegram sent by some lucky pianist who has escaped my venom. Here it is, but delivered C. O. D.:

If I should play tonight,
 And you should come to my soirée and write
 My technic, tone and touch as "out of sight";

If I should play tonight
 And you should praise and eulogize my spiel,
 Clapping my hand to show the joy you feel;

If I should play tonight
 And you should come to me and even hint
 That I had won your praises without stint,
 I might feel good the while—
 But I'd drop dead all right!

"Madam Butterfly," presented by the Savage Opera Company, delighted the patrons of the Opera House for a week. As this splendid example of the Italian operatic renaissance has been heard in New York, it will be superfluous for me to go into any details as to either the music or its rendition. Suffice it to say that it was presented with the usual Savage scenic munificence, and the singers gave it adequate interpretation, both histrionically and vocally. My personal impression is that in it Puccini has reached the pinnacle of his artistic creation, and the mantle of Verdi has fallen upon worthy shoulders. The Oriental atmosphere of the story is vividly pictured in the orchestra score. To me it is as illuminative as a chapter from one of Lafcadio Hearn's inimitable books.

A recent Sunday "Pop" had Johann Beck as director. Mendelssohn's "Ruy Blas" overture was the best played number. A new composition of Richard Haasz, a local

composer of aspiration and talent, was given a first hearing and proved to be melodically interesting. It contains some well defined themes, but on the whole, is lacking in development, and is too densely orchestrated. Haasz is, as yet, in the experimental period of his development. He has good ideas, but has not yet attained the essential freedom of expression. His work up to the present is, however, full of promise of better things. Beatrice Lacey, a pupil of Charles Sommer, played in highly commendable manner Mendelssohn's "Capriccio Brillante" with the orchestra. She has a facile technic, but like most young players is deficient in mental and emotional grasp. Clemens Walderman Lundoff, whose name proved more imposing than his vocal equipment, sang an excerpt from a Thomas opera with a decidedly grotesque quality of tone.

The New York Symphony Orchestra gave us two splendid programs at the Colonial Theater. I was particularly impressed with the reading of Tchaikowsky's immortal "Pathétique" symphony. He gave us intensity without the flamboyant emotionalism that degenerates musical tonality into blatant noise.

One evening, at the Colonial Theater, it was Francis Macmillen, the wizard, versus Old Boreas, the blizzard. In the opinion of those who weathered the storm, the former won out. For an artist of his years and experience Macmillen is a wonder. His technic includes all the tricks of antique and modern virtuosity. In the staid classics of Bach, Handel and Vivaldi his style is broad and his tone virile. In the moderns, too, he attained some highly emotional climaxes. He reminded me of his teacher, César Thomson, in his methods and manner of interpretation. Withal, he has the untamed fire of youth, which only the touch of time and experience can mellow into a perfect artistry.

Marinus Salomons, a recent accession to our pianistic ranks, gave the first of a series of historical piano recitals at Rose Building hall to, I regret to record, a rather scant audience.

The regular "Pop" concert occurs at Keith's tomorrow afternoon. Emil Ring conducts, and among other good things, will give two movements from Heinrich Hofmann's "Frithjof" symphony. Sol Marcossion will discourse the dulcet strains of Bruch's violin concerto upon his Strad. Sol and his Strad. are doing many and good artistic stunts of late, both locally and out of town.

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PARIS, JANUARY 31, 1907.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

"La Sinfonia Domestica" of Richard Strauss was again the leading feature of the program at yesterday's Colonne concert in the Théâtre du Châtelet. While this symphony is performed in a healthy and vigorous manner under the bâton of M. Colonne—who imbibed his inspirations and interpretive ideas directly from the composer-conductor when the work was first heard in Paris last year—it is, nevertheless, lacking in certain emphases and shadings to make it the "real" Strauss work as heard here under the composer's own direction. A "concertstück" for violoncello and orchestra by E. von Dohnanyi, played by Hugo Becker in superb fashion for the first time in Paris, attracted all

the solo 'cellists and violinists in town. Certain protesting members of the Olympian, or topmost, gallery made themselves heard in bad behavior toward the introduction of a solo instrument, as usual at these concerts; but, after being admonished by the conductor, the interrupted composition was brought to a close amid enthusiastic applause amounting to an ovation for the soloist and orchestra alike. Symphony in C minor, by a young and little known composer named Eugène Cools, followed; this work was prize crowned at the Crescent concours of 1906, and at yesterday's production met with an encouraging reception. That very young and talented Conservatory prize winner, Lucie Caffaret, was heard in a brilliant performance of a grande fantasia et fugue by Bach-Liszt. The opening number of the concert was Beethoven's overture to "Coriolanus," and Wagner's "Lohengrin" prelude to act III brought the concert to a close.

At the Conservatoire the program offered was a repeti-

tion of the previous Sunday, including the Scottish symphony by Mendelssohn; Bach's dramatic cantata, "Eole apaisé," for soli, chorus and orchestra, the soloists being Auguez de Montalant (Pallas), Mathilde Cauchy (Pomone), Georges Dantu (Zéphyr), and Charles W. Clark in the name part, with Alex. Guilmant at the piano; overture to "Fidelio," Beethoven, finished the concert. Georges Marty was the conductor.

Schumann's "Faust," for soli, chorus and orchestra, with 250 performers, constituted the program at the Lamoureux-Chevillard concert. The vocal soloists were Jeanne Rannay, Madame Herman, Mary Pirounay, Gabrielle Notick, Andrée d'Otemar, Georges Marty, MM. Plamondon, Louis Frölich, Nivette and Gustave Borde; conductor, Camille Chevillard.

Regarding the directorship of the Paris Grand Opéra, THE MUSICAL COURIER has already been informed by cable of the result.

MM. Broussan, of Lyon, and André Messager have been appointed jointly as the directors of the Opéra, beginning January 1, 1908.

André Messager, who is widely and favorably known as a composer of operas and as an operatic conductor, was born at Montluçon in 1853. His early studies in music were made in a religious school of music founded by Niedermeyer. Later, in 1874, he became successively the organist at Saint-Sulpice and at Saint-Paul, and then maître de chapelle at Saint-Marie des Batignolles. After that Messager made his debuts as a composer for the theater, first collaborating with another author and then striking out independently. Among his successes of those days, and since, are "La Fauvette du Temple," "Les Deux Pigeons," "Isoline," "La Basoche," "Madame Chrysanthème," "Miss Dollar," "Les P'tites Michu," "Veronique," etc. M. Messager became well known, too, as the musical director of the Paris Opéra Comique, and more recently he has been the conductor at Covent Garden, London.

M. Broussan has been and still is the director of the Grand Théâtre at Lyons, where recently he assumed the

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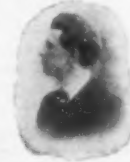
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double direction of the Théâtre Célestines and the Grand Théâtre. During his incumbency at Lyons, M. Broussan made his first season memorable by bringing out the operas "Salammbô," of Meyer; "La Bohème," and the four parts of Wagner's "Nibelungen Ring"; in the second year he got ahead of the Paris Opéra in mounting Gluck's "Armide," which he followed up with "Les Girondins," by Le Borne, and "L'Étranger," by Vincent d'Indy, besides which he encouraged the performance of modern music. Then he added to his list of operas "Le Jongleur de Notre Dame"; the premieres of "Amor," by Sylvio Lazzari; of "Tiphaine," by Neuville, and of "Tristan et Yseult." With these successes M. Broussan won and has held the confidence of the Lyonnaise public, and which should augur well for his association and future activity at the National Academy of Music, as the Paris Grand Opéra is known.

This week the premiere of a revival of "Thamara" is to take place at the Opéra. This work, originally in two acts and produced in 1891, has now been rewritten in three acts by the author, M. Bourgaud-Ducoudray. The cast will be: Thamara, Madame Hatto; Nouredine, Khirvan, and La Prêtre by MM. Affre, Gilly and Serdan, respectively.

W. Gaston Sargeant, an American basso profundo and a King Clark pupil in Paris, has returned here from a success he had across the channel, regarding which the Staffordshire Sentinel said: "Gaston Sargeant, who, at the Duchess of Sutherland's invitation, made a purpose journey from Paris in order to sing at this particular concert, proved that he has a magnificent organ, the tone being rich, round and even, and that he has been trained in an excellent school. * * * Mr. Sargeant also sang 'I Love Thee,' which had been set to music purposely for him by an American composer, Albert Mildenberg."

Frida Eissler is pursuing her teaching very actively at her home in the Avenue d'Antin. Among her pupils are some talented and interesting ones. Hilfred Höglund, Swedish concert pianist (a certificated pupil of the late Dr. Jedliczka), and who is prolonging her stay in Paris expressly to study with Frida Eissler, so as to insure direct acceptance by Leschetizky. A very talented young American girl is Cecilia McElroy, who is working hard and earnestly, and Miss Eissler hopes that if she comes up to her expectations she may be able to present her to Leschetizky himself. Another highly gifted pupil, Mlle. de Escandier, a young girl of fifteen, gives great promise, and Miss Eissler would be glad to bring her to Professor Leschetizky in time. At present Miss Eissler is the only teacher in Paris authorized by her master, the famous Leschetizky, to teach his method.

Charles W. Clark has just been engaged by the management of the Conservatoire concerts to sing at two special concerts, March 28 and 29. The works in which Mr. Clark will appear are the second part of Gounod's "Mors et Vita" and the prologue of Ambroise Thomas' "Françoise de Rimini." Mr. Clark has just appeared with the Conservatoire Orchestra the past two Sundays in the Bach cantata, "Der Zufriedenstellte Aeolus" ("Eole apaisé"), and his emphatic success on these occasions led to his re-engagement. Mr. Clark's art has received the most unqualified endorsement from France's great school of music. In four years he has had eight engagements for these classic concerts—a record which has never been approached by any other foreigner, and which in the same period has not been equaled by any French artist.

Elise Kutschera, the Wagner opera singer residing in Paris, has been singing in Altenburg at a Royal concert, and also at the Royal Opera, where she appeared in Halevy's opera, "Die Jüdin." The Duke of Altenburg and entire Court attended the opera, after which the artist was presented with the Golden Medallion for Art and Science with the Crown.

At the Sunday night atelier reunion of students in the Vitti Academy, M. and Mme. P. Oberdoerffer were heard in some choice music for violin and piano, beautifully played. Anna Charlton, a niece, I believe, of the well known New York manager, sang some selections from Gounod, Mendelssohn and Saint-Saëns, accompanied by her sister, Irmegard Charlton. The singer is gifted with an agreeable soprano voice and displayed considerable style.

Rev. Dr. Shurtleff said many nice things in favor of "The Bountiful Eye" in his address to the big gathering of students.

MUSICAL MANAGERS WANTED IN SYRACUSE.

310 NOXON STREET,
SYRACUSE, N. Y., January 29, 1907.

Apparently Syracuse is to have a dull music season. So far we have had far less than the usual number of attractions of note and the future does not tend to arouse optimistic feelings. A city of this size, about 125,000, with a great educational institution, culture, refinement and wealth, should have visits from at least a few of the really great artists now before the public. If I were to mention a few of the attractions which Syracuse has not had this year, and will not have, and then add a list of the treats which cities within a radius of a few miles and far smaller than our own city have had, it would prove a sad reflection upon our music status and would make a very odious comparison. These may be hard words, but there is no denying their truth. Were it not for the Music Festival

Association, the Morning Musicals and the University, we would be pretty nearly dead musically.

The cause of all this is not hard to find. The recent symphony and "Messiah" concerts drew big houses, proving that if good attractions are presented to the people in the right way, a good house will be assured. The trouble seems to lie in the lack of organized effort to bring the good things to Syracuse. What we need is some individual or club or organization or corporation or trust or anything or any body who will make it a business to book at least half a dozen good artists or organizations for the season. We need shaking up and the good work can't begin too soon. Those who have ears to hear let them hear.

The music students of the Fine Arts College of the university gave their monthly recital last Wednesday afternoon at Crouse College. The program was presented by eight students, each of whom showed the result of excellent instruction and several revealed talent far above the ordinary. The work of the piano and organ students was especially good. The program follows:

- Organ, Sonata in A major, No. 3.....Mendelssohn
Ellyn Louise Blake, Syracuse.
(Pupil of Prof. Vibbard.)
- Piano, Moonlight Sonata, op. 27, No. 2.....Beethoven
Allegretto, Presto agitato.
Christina McLennan, Syracuse.
(Pupil of Prof. Frey.)
- Vocal—
The Slumber Boat.....Gaynor
I Know a Lovely Garden.....D'Hardelot
Grace Cooper, Theresa.
(Pupil of Prof. Foster.)
- Piano, Concert Etude in F sharp.....MacDowell
Dorothy May Gilbert, Knoxville, Pa.
(Pupil of Prof. Seiter.)
- Organ, Concerts in E flat minor.....Thiele
Frank Stewart Adams, Hopkinton, Mass.
(Pupil of Dean Parker.)
- Piano, Concerto in F minor (first movement).....Arensky
Ada Caroline Shinaman, Fort Plain.
(Pupil of Prof. Frey.)
- Vocal, Aria, Come Unto Him, from The Messiah.....Handel
Florence Pamela Hubbard, Cortland.
(Pupil of Miss Tickner.)
- Piano, Rhapsodie Hongroise, No. 6.....Liszt
Zoe Belle Weaver, Syracuse.
(Pupil of Prof. Phillips.)

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HOTEL CECIL,
LONDON, January 23, 1907.

It is difficult to write of last Tuesday's performance of "Tristan" at Covent Garden without using terms of praise which those who were not present would consider extravagant under any circumstances. All the same, it is impossible, in cold print, to do justice to Nikisch's wonderful conducting, the glorious playing of the London Symphony Orchestra, and the splendid vocal ensemble. I have heard many fine performances of "Tristan" in London, Munich, Dresden, and elsewhere, but I have never been present at such an inspired performance as that of the second night of the new German opera season. Van Dyck is admittedly the finest living Tristan and Litvinne's Isolde is also well known and greatly esteemed, but surely these two great artists have never sung the name parts of Wagner's immortal masterpiece as on this occasion; and the direct source of inspiration was undoubtedly Arthur Nikisch. Is there any other conductor who accompanies the singers quite so wonderfully, who preserves so exactly the right balance between the orchestra and the voices, so that unity of interpretation is the dominant artistic impression of the listener? I cannot adequately give an idea of Nikisch's general conduct of the work. The nervous energy and intensity of those white-hot climaxes, the lyric beauty and exquisite phrasing of the Wagnerian melos defy description. And how many details of the score, which one has only noticed mechanically, so to speak, before, have their real emotional or dramatic significance exposed; and yet, so fine is the great conductor's sense of proportion, they never appear to be unduly emphasized or unnecessarily dwelt upon. In truth, Nikisch's "Tristan" is a marvel of interpretative art, to be heard by all music lovers, but not to be understood by description.

The orchestra; the protagonists of the drama, and the other excellent artists were obviously under the hypnotic spell of the arch-magician Nikisch. As I have already said, Van Dyck and Litvinne surpassed themselves; indeed, it was a matter of common remark that Van Dyck has not sung so well for many years. His voice was fresh and strong, his intonation impeccable, and his impersonation generally most noble and pathetic. The Isolde of Litvinne has always been more remarkable for vocal excellence than dramatic power, but on Tuesday she was unconventional in her acting, and her facial expression and gestures were convincing by their spontaneity. She was in glorious voice, and her singing of the "Liebestod" will not be easily forgotten by those who were fortunate enough to be present. Marie Brema's Brangaene is too familiar to need description; it is sufficient to say that her acting and singing were finely expressive, and her poses, at times, had the noble

simplicity and beauty of outline of a statue of the age of Pericles.

As King Mark, Dr. Felix von Krauss made a success which could be justly called sensational, if the level of the performance generally had not been so extraordinarily high. As it was, there was a general consensus of opinion that the part has never been sung before at Covent Garden with such beauty of tone and phrasing, and such dramatic point.

On Wednesday "Der Freischütz" was revived, and was enthusiastically received by a crowded house, which included a large number of Germans resident in London. Hanslick once wrote that it was Weber's great misfortune to have composed Wagner's early operas; and rehearsing the work after many years one could not help being struck by the immense debt which Wagner owed to his great predecessor. Although it is very doubtful whether Weber's masterpiece will ever again pass into the operatic repertory of this country, it is easy to understand the peculiar affection in which the work is held in Germany. Its music is essentially national in spirit and frequently suggestive of folksong origin, and the old legend on which the libretto is based has genuine romantic beauty and is racy of the soil. But the old-fashioned form in which the music is cast must prevent its popularity in other countries, where modern music drama is constantly heard. The music itself is wonderfully beautiful and intensely original; and at least one melody—the "Softly Sighs"—is as immortal as the Sistine Madonna. But the effect of the work, as a whole, on the modern listener is somewhat wearisome.

The performance, under Nikisch, was ideally fine, as far as the orchestra is concerned; and in the case of the singers, of great, if not uniform, excellence. Agathe was sung by Marcella Craft; she has a pretty voice, which she uses well, but she was overweighted in the part. Bosetti was a sprightly Aennschen, and sang with great spirit and humor; Ernst Kraus as Max revealed a gift of bel canto which his warmest admirers had not suspected him of possessing, and the young American bass, Allen C. Hinckley, greatly increased his fast growing reputation by his splendid singing and acting as Caspar. Bussard, the excellent David of the "Meistersinger," also increased his reputation by his beautiful singing in the small part of the Graf. Great praise is due to Max Moris for his admirable stage management of the "Wolf's Glen" scene. If its grisly horrors did not thrill the blasé opera goer, at any rate they did not provoke laughter. And as in this scene the step from the sublime to the ridiculous is of the shortest, even a negative success counts.

The performance of the "Fliegende Holländer" on Thursday was another triumph for Nikisch. The overture was gloriously played, the singers were accompanied with miraculous dexterity and sympathy, and the whole work went with a "go" which made its somewhat faded beauty seem youthful and fresh again. Frau von Westhoven made her debut as Senta and made an excellent impression by her refined singing, although she was a somewhat prosaic heroine. Bertram was the Dutchman, but as he was obviously suffering from a cold, it would not be fair to criticize his singing. His acting was picturesque, if on somewhat conventional lines. Another debut of interest was that of Franz Naval (the only landsman in the opera, in spite of his name) as Erik. He has a light tenor voice of exquisite quality; he sings with the utmost finish and refinement; he

has a remarkable variety of tone color at his command; he is an accomplished actor; and, last but not least, he has a most engaging personality. His success with the public was immediate and very great. Hinckley as Daland also largely contributed to the success of the performance by his fine singing and acting. The singing of the female chorus in the second scene was of unusual excellence, and in this connection high praise should be accorded to the chorus director, Hugo Bryk.

On Thursday afternoon Gottfried Galston, a young pianist well known here, although he has not been heard for some time, gave the first of a series of five recitals at Bechstein Hall. The whole of his first program was devoted to the works of Bach, and at the subsequent ones he will play works by Beethoven, Chopin, Liszt and Brahms, one composer only being represented on each program. The Bach program was as follows:

Capriccio, in B flat major.
Chromatic Fantasia, in D minor.
Prelude and Fugue, in C sharp minor and major, from "The Well Tempered Clavichord."
Prelude, Fugue and Allegro, in E flat major.
Italian Concerto, in F major.
Six Tonstücke, transcribed by Busoni.
Prelude and Fugue, in D major, Organ.
Four Choral Preludes, Organ.
Chaconne, in D major, Violin.

Mr. Galston's powers of interpretation and execution have considerably broadened since he played here before. He has a strong and highly finished technic, and a fiery temperament firmly controlled by splendid intellectual gifts. He well understands the spirit in which Bach's music should be played. His readings of the various works were characterized by great freedom and much poetic feeling; and if he did not—and wisely—attempt to impart into them a modernity foreign to their form, there was no suggestion of pedanticism in his performance. Judging by his first recital, Mr. Galston must be counted among the most gifted of the younger pianists of the day.

The program of the Queen's Hall Orchestra on Saturday afternoon included three overtures by Mozart—"Don Giovanni," "Nozze di Figaro" and "Zauberflöte"—the "Jupiter" symphony, Sibelius' "Finlandia," Debussy's "L'Après Midi d'un Faune," and the final scene of "Götterdämmerung," with Agnes Nicholls. This is a program made up of familiar works, and I have only to say that the orchestra, under Henry J. Wood, played superbly, and that Agnes Nicholls, although indisposed, sang Brünnhilde's music with splendid vocal skill and much dramatic power.

M. C.

LONDON NOTES.

A young singer who has been appearing in a number of important engagements during the autumn, and who has a large booking for the winter and spring, is Edith J. Miller, a Canadian, who is now residing in London. Miss Miller is from Winnipeg, and was for some time a student at the Toronto Conservatory of Music, where she won the gold medal of that year. Her first instructor was Francesco d'Auria, who advised the continuance of her studies in Europe. Miss Miller came to London, studying under Randegger, and then went to Paris, where she continued her studies with Mme. Marchesi. Returning to Canada, she gave her first concert at Toronto, where a success was immediately assured, and then accepted an important church position in New York City.

About two years ago, upon her return to England, Miss Miller was heard in her own concert at Aeolian Hall, which was under the patronage of the Prince and Princess of Wales, Princess Louise Augusta of Schleswig-Holstein, the Earl and Countess of Aberdeen, the Earl and Countess of Minto, and Lord and Lady Strathcona. Her artistic singing, her fine voice, were all favorably commented upon by the London critics at the time. Since then Miss Miller has sung much in London and the provinces, and again last spring, during the "season," gave her own recital. Again was a success assured, her fine voice, under admirable control, and her sentiment and feeling, all proving her artistic temperament and qualifications for her chosen profession.

During the past autumn Miss Miller has been making an extended tour in the provinces, where she has filled many of the engagements that were cancelled by Muriel Foster on her marriage. Everywhere the verdict of press and pub-

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lic has been that Miss Miller is a singer of unusual qualities who has a brilliant future to look forward to.

Some engagements that she will fill in the next few weeks in and about London are: January 26, the Scotch concert, given at Royal Albert Hall in memory of Robert Burns; January 28, at Wimbledon, for the Nine O'Clocks; February 13, at Royal Albert Hall in "The Dream of Gerontius"; February 14, Queen's Hall, with the Royal Amateur Orchestral Society. For this latter concert the committee of the Royal Amateur Orchestral Society were requested by the Prince of Wales to engage Miss Miller. He heard her sing when he was in Canada, and was the patron of both her London concerts. On March 20 there is to be a concert held at Stafford House, under the patronage of Princess Louise, Duchess of Argyll, by permission of the Duke and Duchess of Sutherland, in aid of the Keats-Shelley Memorial, when an exhibition of relics of the two poets will be on view. The program will consist entirely of settings of verses by Keats and Shelley. The executive committee includes the Earl of Crewe, Sidney Colvin, Lord Curzon, H. Buxton Forman, George Levenson Gower, Walter Leigh Hunt, Hon. George Wyndham and many others. Miss Miller is to be one of the artists at this concert, and will be heard in many private drawing rooms during the coming "season."

A young English violinist, Rowsby Wood, has just been elected an associate of the Royal Academy of Music. In February he will give a recital, when he will play Bach's sonata in B minor for violin alone, as well as Brahms' sonata in D minor for violin and piano, being joined by Yorke Bowen in the performance of the latter number. Mr. Bowen will play a scherzo of Mr. Wood's composition.

The London Ballad concerts were resumed last Friday afternoon at Queen's Hall, a large audience being present. Two songs by Mrs. Needham were sung by Evangeline Florence. Louise Dale, Madame Butt and others sang. Raoul Pugno was the special feature of the concert.

The Moody Manners Opera Company, at their season next July in the Lyric Theater, will give "Madam Butterfly." This will be the first time of its being produced in English in this city. "La Boheme" is also to be given, as well as "Aida," also for the first time in English.

The Beecham orchestral concerts, that have been given in one of the smaller halls, will in February be transferred to Queen's Hall, where the fourth concert, postponed from Wednesday, will be given. Mr. Beecham is at present in Italy, where he is to conduct the production of an opera. The programs of the Beecham orchestral concerts are always attractive. The works of unknown or almost forgotten composers are played, so that much of interest has been brought forward.

Among the interesting announcements for February is the appearance of Madame Carreño at a recital on February 16.

A young American, Nathan Fryer, who for the last five years has been studying with Leschetizky in Vienna, will appear at his first London recital on February 26.

Pupils of Conrad King were heard at Steinway Hall last week in a vocal concert. Fred Stuart, Dorothy Miles, May Chanter, Ethel Brewer, Eva Fruin, Osmond Jones and Isabel Tozer took part in the program.

Mischa Elman is now on tour in England, and as usual is winning compliments and praise from audiences and critics. After his return to London, he will start on a Scandinavian tour, playing at a few German towns before returning to London for Easter. On February 18 he is to play the violin part in Sir Alexander Mackenzie's new suite, and is now at work on it. His own recital takes place April 6, in Queen's Hall, after which he is to make an orchestral tour in the English provinces.

Letters and press notices from Scandinavian countries all tell of the phenomenal success Mark Hambourg is making at his concerts.

One of the pleasant "at homes" of last week was the one given by Bertha Scholefield at her new residence. There were a number of interesting people present, and quite informally, several people sang. Miss Scholefield, who has a fine lyric soprano voice, sang Musetta's "Waltz Song" from "La Boheme" and "Little Watercress," by Denza. Dalton Baker was heard in one of the songs he gave at his recent concert, "How Deep the Slumber," by Loewe, and "Border Ballad," by Cowen, while Señor Alvarez, the well known operatic tenor, sang "La Partida," by F. M. Alvarez.

The Sunday Concert Society gave its three hundredth concert last Sunday afternoon at Queen's Hall. Henry Wood conducted and Perceval Allen was the vocalist.

At a lecture recently given by the Rev. James Baden-Powell on the subject of "Church Music," the history of English church music was dealt with from the time of the Reformation, when English took the place of Latin in the ritual. The founder of church music in England was Marbeck, the musical portion of the first English Prayer Book having been arranged by him at the order of Cranmer; then Talis, after him his pupil, Byrd, and others, who were afterward succeeded by Blow and Orlando Gibbons. Then later came Henry Purcell, one of the greatest figures in the history of English church music. Handel followed him, and the names of Nares, Hayes, Crotch, Samuel Wes-

ley and his son are all more or less connected with the music of English churches. Particularly interesting was his opinion that church choirs are an absolute necessity in the church service. The choirs are composed entirely of men's and boys' voices, women not singing in the churches as in America. And in this connection it may be said that American sopranos and contraltos, who have been church singers in their own country, are specially complimented upon their oratorio work when singing here. Their church training gives them a knowledge of oratorios that is not acquired in any other way.

On Thursday evening, at Albert Hall, Ethel Wood, Ben Davies, Harry Dearth and Dan Price are to be the soloists in "Alexander's Feast" and "The Pied Piper of Hamelin."

Albert Spalding is to be the principal soloist with the Royal Amateur Orchestral Society on February 14.

A young Englishman named Coates has just been appointed principal conductor of the Opera at Elberfeld, Germany. He is a pupil of Arthur Nikisch, having joined Mr. Nikisch's class for conductors at the Leipzig Conservatory, when the class was first formed. He is one of the first of the pupils to "graduate."

Among the artists who are to appear at the Crystal Palace Saturday concerts will be Vladimir de Pachmann, who gives a Chopin recital on February 16; Mark Hambourg, with his two brothers; Kreisler, and Harold Bauer, with Jean Gerardy. The young Cherniavskys are announced, and for the final concert, on March 25, Albert Spalding, the young American violinist, is to be the soloist.

Ysaye, who is to direct the three performances of Beethoven's "Fidelio" at Covent Garden, appeared at the Edinburgh Classical Concert on Tuesday evening, when his brother, Theodore Ysaye, assisted at the piano.

The Sunday concerts given by the Concert Club will be resumed on Sunday next, January 27. Six concerts are to be given, continuing until March 3, when the last one takes place. They will as formerly consist alternately of orchestral and chamber music, and will be under the direction of Señor Arbos. The following artists have promised their services: Agnes Nicholls, Gregory Hast, Señor Alvarez, Norah Drewett, Marion Harrison, Señor Rubio, Señor Sobrino, Fraulein d'Erlanger, and Harold Bauer.

Another musician who has just taken a house in St. John's Wood is Nora Clench, who is at the head of the Norah Clench Quartet. Her house is admirably adapted for musical affairs and as soon as she is fairly settled Miss Clench intends giving weekly soirées. About 200 people can be seated in the reception rooms and studio, which all

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open together when required. Just now Miss Clench is rejoicing in a new violin, which she has recently purchased. It is a Guarnerius of remarkably fine tone, and all who have heard it played are congratulating Miss Clench on acquiring such a splendid instrument. The quartet is kept very busy with private engagements in and about London, as well as public engagements through the provinces.

At the Royal College of Organists the diplomas have just been presented to the new Fellows and Associates by the president of the institution, Sir Walter Parratt.

The marriage of Neil Forsyth, of Covent Garden, to Miss Catcart is announced to take place on March 16 at Inveresk, Scotland.

Under the Concert Direction T. Arthur Russell, Philip Cathie will give two violin recitals, one on January 24, the second March 14. At the January concert George Uttley will be the vocalist and sing an aria of Verdi's, also a group of songs, three of them by Korbay, one by L. Cathie and the other by Granville Bantock.

Immediately after his appearance in Hull at a concert where Sarasate was also a soloist, Horatio Connell was engaged for the first of the Janssen subscription concerts at West Hartlepool, early in January. At this concert the vocalists were Mlle. Olitzka and Mr. Connell, the latter singing "Der Abendstern," from "Tannhäuser," and a folk-song of 1789, "The Mill Wheel," for his first group; then two numbers, "Slow, Horses, Slow," by Mallinson, and "Alone Upon the Housetops," by Galloway, for the second group. His success was immediate and he was enthusiastically recalled after his songs. His reappearance will be looked forward to with interest at both Hull and West Hartlepool. At the present time Mr. Connell's engagement with the German Opera is occupying the greater part of his time during the five or six weeks' season.

One of the important events of February will be the production of Bossi's "Paradise Lost" by the London Choral Society at Queen's Hall. This will be the first production of the work in London, although as a composer of songs Bossi is well known here. The soloists who are to take the principal parts are Perceval Allen, who has filled so many prominent engagements during the past year; Mrs. George Swinton, Dalton Baker and F. Davies. It is said by those who have heard the music that it is quite unlike anything ever heard here. It is probable that there will be a large audience at Queen's Hall on the evening of February 4.

Blanche Marchesi was the vocalist at Albert Hall last Sunday afternoon at the concert of the Sunday League. Señor Arbos was the conductor of the orchestra, the program being especially interesting. Mme. Marchesi sang "I Know That My Redeemer Liveth" and had to respond to several recalls. Her second group of songs were "Peace and Rest," by Landon Ronald, and "Nightingale," by Tchaikowsky. Both of these songs were beautifully interpreted by this great singer, the "Nightingale" being given an almost perfect rendition. The audience sat in absolute quiet until the song was finished, then came enthusiastic applause, that forced Mme. Marchesi to give an encore. Mme. Marchesi has been filling a number of engagements in and out of town recently, her successes amounting to

real triumphs everywhere. In London she has a very large class of pupils, whose devotion to their teacher and the Marchesi method is well known.

Among the musicians engaged for concerts at Leighton House this winter is Kreisler, who gives a violin recital there in March. His appearances in London are always events of importance in the musical world.

The young 'cellist, Pearl Evelyn-Bryer, will be a soloist next Sunday at Albert Hall. This young artist is one of the best known of the girl 'cellists, and in the future will probably make a name for herself in her profession that will extend beyond London and the provinces. She is a clever musician, very quiet in her art, but plays with great feeling. Her recital last spring was much enjoyed by all who heard her play.

A. T. KING.

Concerts of the Week.

MONDAY.

London Symphony Orchestra, "The Flying Dutchman," Covent Garden.

TUESDAY.

Florence Collingbourne and Robin Overleigh's vocal recital, Helen Fraser's vocal recital, Mrs. Sydney Webster's vocal recital, "Die Walküre," Covent Garden.

WEDNESDAY.

Claire Neville and Gilbert Close's vocal recital, Ruth Troward's piano recital, "Der Freischütz," Covent Garden; "Lohengrin," Covent Garden.

THURSDAY.

Gottfried Galston's piano recital, Guy Pertwee's vocal recital, Royal Choral Society, Broadwood concert, "Die verkaufte Braut," Covent Garden.

FRIDAY.

Chris Saony's recital.

SATURDAY.

Chappell ballad concert, Scottish concert.

SUNDAY.

Queen's Hall Orchestra, London Symphony Orchestra.

Young People's Symphony in Newark.

The second in the series of Symphony Concerts for Young People in Newark, N. J., took place at Wallace Hall, in that city, Saturday of week before last. Frank L. Sealy was the conductor. The orchestra was made up of sixty men from the New York Symphony, with Alexander Saslowsky as concertmaster. Mary Hissom de Moss was the assisting artist. The music was received with enthusiasm by a large audience. The orchestral numbers included the "Freischütz" overture, two movements from Mendelssohn's "Scotch Symphony," the "Peer Gynt Suite" and the "Rakoczy March" of Berlioz. Mrs. De Moss sang with the orchestra, "With Verdure Clad," from "The Creation," and three songs accompanied at the piano by Mr. Sealy—"Fresh Flowers," by German; "Polly Willis," by Arne, and, as an encore, "The Woodpecker," by Nevin. Mr. Saslowsky played Wagner's "Dreams," accompanied by the orchestra. Mr. Sealy is having fine success with these concerts. The third concert will be given Saturday afternoon, February 23.

Mr. and Mrs. Nemes' Sunday Musicales.

Deszö Nemes and Mrs. Nemes have issued cards for a musical tea at the Walter Russell Studios, 15 West Sixty-seventh street, February 3. Music from 4 to 5, followed by a reception. The occasion marks in formal manner the return of the Nemeses from a stay of two years in the Middle West.

MUSICAL TIDINGS FROM MEXICO.

CITY OF MEXICO, January 23, 1907.

None of the harp students at the National Conservatory of Music won first prize; the second prize, however, was awarded to Maria L. Espinosa. The second prize consists of all the instruction books necessary for the student in the next grade. The books are presented by the Minister of Public Instruction. Examinations of piano, violin and vocal pupils will be held some time in February. The President of the Republic has received an invitation to attend.

A benefit was given last Saturday for the violinist, Emilie Reyes Palacios, at the rooms of the Herald Club. A quintet arrangement of the "William Tell" overture was played by Manuel M. Bermejo, piano; Emilie R. Palacios, first violin; Edmundo Ramirez, second violin; Enrique Dira, viola, and Andres Perez, cello. Señor Bermejo and Señora Palacios added solos to the program and played with their colleagues in more quintets in the second half of the concert. Carlos Samson, baritone, sang numbers from "Carmen" and "Dinorah." Fanny Anitua, contralto, was heard in songs and arias by Giordano.

Intelligence has been received in the City of Mexico telling of the success, in Europe, of the young Mexican violinist, Enrique Quintanilla.

TOM WESTON.

MacDowell Benefit at Raleigh.

RALEIGH, N. C., January 30, 1907.

The best professional and amateur talent available took part in the recent benefit for the MacDowell Fund. The concert was given under the auspices of the Woman's Club of Raleigh, at the Auditorium of the Baptist University. A program made up of MacDowell's most charming songs and most popular piano music was presented by the following: Mrs. Henri Appy, soprano; Bertha Orndorff, soprano; Mrs. Wade Brown, mezzo soprano; Mrs. Charles McKimmon, contralto; Mrs. J. Harrison-Irvine, pianist; Elizabeth D. Burt, pianist; Margaret M. Clark, pianist; Martha Dowd, pianist; Chelien Pixley, pianist; James P. Brawley, pianist; Wade Brown, organist.

Soloists for "The Creation."

The soloists at the concert of the People's Choral Union, on Sunday evening, February 17, at the Hippodrome, will be Corinne Rider-Kelsey, soprano; Daniel Beddoe, tenor, and Frank Croxton, bass.

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BEETHOVEN'S NINTH SYMPHONY.

Mr. Paur will direct and these are the soloists: Mrs. Corinne Rider-Kelsey, Miss Janet Spencer, Mr. George Hamlin and Mr. Herbert Witherspoon. This program will also include works for the Choir, both a capella and with Orchestra, which Mr. Vogt will conduct.

The February 13 program will be shared by Choir and Orchestra, and in addition will include Busoni's arrangement of Liszt's Spanish Rhapsody for piano and orchestra.

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She has a superb tone, big, sonorous, rich and wide in range.—The Sun.

There is a boldness in what Miss Schnitzer does, and a strength that does not spend itself altogether in virtuosity. Willfulness and beauty may both be discerned.—Evening Mail.

Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lhévinne. Better Bach playing has never been heard here.—Evening Post.

She has astounding power, and she wields it with an ease that is bewildering, and she has an exquisite daintiness and delicacy of touch.—Tribune.

In addition to her brilliant technique, she commands a singing tone, and a virile one, which has a certain admirable nobility.—World.



COMING APPEARANCES

January 3—Boston Symphony Orchestra

January 7—Second New York Recital

January 27—New York Symphony Orchestra in a special Grieg program

January 12—Second Boston Recital

January 16—Philadelphia Recital

January 27—New York Symphony Orchestra in a special Grieg program

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MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, January 29, 1907.

Mendelssohn's "Midsummer Night's Dream" was given by the Symphony Orchestra with George Riddle as reader, the women's chorus from the Philharmonic Club, Frances Vincent and Anna Hoiby, two young local singers.

Mr. Riddle's identification with the work is too well known and too far above criticism to need comment. The perfection of his art enabled his voice to permeate the farthest corners of the great auditorium, and though he seemed to use an ordinary conversational tone most of the time, not a word was lost or a point missed in the rear seats.

The orchestra played the overture admirably and most of the other numbers were rendered with delicacy and care. Mr. Oberhoffer is particularly at home in a work of this character and he gave Mr. Riddle a very painstaking and sympathetic support. Toward the end of the evening the brass was at slight variance in pitch, a fault noticeable in the "Wedding March" and "Nocturne." The string orchestra was very satisfactory throughout the work, executing the fairy figures with a delicacy and clearness that was particularly satisfactory.

The concert was an "extra" to the regular course, but the audience numbered about 2,000, the literary class seeming as numerous as the musical, the combination of Shakespeare and Mendelssohn appealing to many who do not attend the concerts.

It seems a settled fact that whatever the orchestra undertakes will be heard by a full house, and Mr. Oberhoffer and the management are to be congratulated on the success of the organization. Mr. Oberhoffer understands his public well and his programs are admirably adapted to the taste of his audiences. The art of program making is a gift which he possesses in an unusual degree, and the success of the orchestra is largely due to this happy faculty of the director.

At the last Sunday popular concert by the orchestra over 200 were turned away. As the seating capacity of the auditorium is a little over 2,500, this is a record of which any city may be proud and a matter upon which few conductors ever have opportunity to be congratulated.

The Ladies' Thursday Musicales gave a delightful complimentary concert to associate members Tuesday evening of last week. Mrs. Herman Schaeffer, a brilliant St. Paul pianist, and Mrs. L. M. Park, a favorite local contralto, sang a very artistic program, Harriet Walker-Runyan assisting as accompanist.

Mrs. Schaeffer's selections were all finely played, but the Chopin group was especially noticeable as suiting her style

and temperament to an unusual degree. The Liszt arrangement of the Mendelssohn music was given with electrifying brilliancy.

Mrs. Park sang with excellent taste, her charming personality and admirable voice making her a particularly fit companion for the brilliant pianist.

The severe weather prevented the usually crowded house, but the room was well filled with an enthusiastic audience.

The program was as follows:

Sonata, op. 57.....	Beethoven
Songs—	
Aus Meinem Grossen Schmerzen.....	Franz
Schwanenlied.....	Ludwig Hartmann
Prelude.....	Chopin
Valse.....	Chopin
Etudes, op. 25, No. 1, and op. 10, No. 12.....	Chopin
Nocturne, op. 63, No. 2.....	Chopin
Polonaise, op. 53.....	Chopin
Songs—	
Carmen.....	Arditi
Lest Winter Come.....	Gaynor
Larghetto, from Piano Concerto, op. 16.....	Henselt
Fantasia on Themes from A Midsummer Night's Dream.....	Mendelssohn-Liszt

Mrs. Fryberger, the new president of the Thursday Musicales, has some novel but practical ideas, and is infusing new life into the club. At the last regular meeting the program was devoted to the idealized dance form. The wedding march from "Feramors," the waltz song from "Romeo and Juliet," Dvorak's "Slavonic Dances" and Weber's "Polonaise Brillant," were the principal numbers of an unusually interesting program. Consistency in the makeup gives a value as well as interest to numbers arranged in this manner, and future plans are looked forward to with pleasantest anticipation.

Maurice Eisner, of the faculty of the Northwestern Conservatory of Music, has been on a short tour with Maud Powell. Mrs. Parks, of the same institution, gave a recital in Albert Lea before the musical department of the college.

Clara Williams is soon to appear with the choral society of the Wisconsin University at Madison.

William McPhail, a local violinist who has been studying with Sevcik, gave a recital in Prague which was highly spoken of by the Austrian musical papers. Mr. McPhail's return next season is looked forward to with anticipation of high order.

Alfred Wiley's second recital from the works of living composers was a decided success. Johnson Hall was well

filled with admirers of this popular singer and encores were the rule after each appearance. The program contained "Three Song Poems," by Coleridge-Taylor; "A Cycle of Life," by Landon Ronald; the "Elizabethan Cycle," by Peel; "Sea Pictures," by Elgar, and a group of "Child Songs," by Gertrude Wassall. Edith Havill, a pupil of Mr. Wiley, assisted in two groups, and Katherine Hoffman accompanied in her inimitable style. M.

Kulinyi's Violin Recital at New York Institute of Music.

Great credit is due to the New York Institute of Music, 560 West End avenue, for providing for its patrons and their friends fortnightly recitals by well known artists. An event of importance was the violin recital by David Kulinyi, at the institute, Thursday evening of week before last.

This young violinist, whose name is most favorably known among the lovers of violin playing, opened his program with Ernst's "Othello Fantaisie"—the "war horse" of virtuosi for half a century—which gave Kulinyi an opportunity to display his unerring technique. Particularly brilliant was his double stopping and the purity of his harmonics was most admirable. A group of smaller pieces followed, among which were Dvorak's "Humoresque" (charmingly played), Schubert's "Bee," "Romance," by Ries, and the sparkling mazurka of Zarzyski. All these numbers were executed with a lovely tone and refined taste. The program closed with Kuzdo's beautiful "Niagara Reverie" and Wieniawski's "Second Polonaise." This latter composition Kulinyi dashed off with astounding bravura and the difficult staccato runs were child's play in his hands.

Between the violin numbers, Alice Sovereign—who is a gifted child with a rich contralto voice—sang songs of Dvorak, Scholz, Tirindelli and Walthew in a highly artistic style, infusing her work with soul and pathos.

The Lemberg opera season opened with the production as a novelty of "The Polish Jew," by Karl Weis. It was not a success, and was withdrawn after the third performance. The second novelty was Tchaikowsky's "Eugen Onegin," which had a brilliant success, and a careful artistic production under the direction of A. Rebera. Of the traveling soloists, the first to appear was Jan Kubelik, who played twice to crowded houses. The violinist was succeeded by the piano virtuoso, Ignaz Friedman, in Chopin's B minor sonata, who had a brilliant, artistic success. Dr. Konrad von Zawilowski, of the Royal Opera, Vienna, sang with success the Lieder by Brahms, Schumann, Strauss, Wolf and by the Polish composers, Gall, Niewiadowski and Zelerski.



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Tuesday, 12, Matinee and Evening—Music Hall, Troy, N. Y.
Wednesday, 13, Evening—Van Curler Opera House, Schenectady, N. Y.
Thursday, 14, Matinee and Evening—Majestic Theater, Utica, N. Y.
Friday, 15, Evening—Wieting Opera House, Syracuse, N. Y.
Saturday, 16, Evening—Burtis Auditorium, Auburn, N. Y.

Creatore's route for March includes engagements in Ohio, Michigan, Indiana, Illinois and Kentucky.

February
Sunday, 17, Matinee and Evening—Baker Theater, Rochester, N. Y.
Monday, 18, to Saturday, 23—Buffalo, N. Y.
Sunday, 24, Matinee and Evening—Grays' Armory, Cleveland, Ohio.
Monday, 25, Evening—Lyceum Theater, Ashabula, Ohio.
Tuesday, 26, Evening—Opera House, Warren, Ohio.
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Thursday, 28, Evening—City Opera House, Wooster, Ohio.

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MUSICAL SEASON IN INDIANAPOLIS.

INDIANAPOLIS, January 20, 1907.

The musical season of 1907 was ushered in most brilliantly by the Francis Macmillen recital January 2. The young artist gave a very interesting program and scored a tremendous success, both artistically and socially. So enthusiastically was he received that he is to have a return engagement in the near future.

Moriz Rosenthal, that wizard of the piano, whose marvelous technical feats have astonished the whole world, gave the third of the annual series of concerts under the direction of Ona B. Talbot, on January 7. A large and appreciative audience greeted the artist—an audience that could not seem to get enough of the great player's art, and clamored again and again for encores. From the opening number to Rosenthal's own brilliant fantasia, the greatest enthusiasm prevailed.

The Männerchor Society, of Indianapolis, will move into its fine new building February 28, and celebrate the event with a concert and banquet on that date. The society is in a very flourishing condition. It has greatly increased its membership within the last two years, under the able direction of Franz Bellinger, and now numbers one hundred and thirty. The last concert in the old hall was given December 31, with the cellist, Walter Unger, of Chicago, as soloist. On February 8 the annual masquerade ball will take place.

Mr. Bellinger, together with Alexander Ernestinoff, will direct the National Sängersfest, which convenes in this city next June.

The Co-operative School of Music has added two new members to its faculty—Francis S. Parks, tenor, and Colice Trotter. They are both musicians of ability and experience.

The three performances of "Madam Butterfly," given here last week, drew tremendous audiences. The fashionable element was out in full force on the opening night to hear Elza Szamosy, whose delightful art won for her the most enthusiastic appreciation.

The People's Concert Association, which has for its purpose the placing of the best music available within the reach of all classes, is doing a great work for the State of Indiana. The growth in musical taste and intelligent appreciation is evidenced by the widespread interest and attendance at these popular concerts, which are given to the public for the small sum of twenty-five cents. Last year the patrons of the association had the rare opportunity of hearing the Thomas Orchestra, Raoul Pugno, Steindl Trio, Mary Howe and others of distinction. The present season opened October 15 with a concert by Campanari and Jeanette Durno-Colins, followed in November by Charlotte Demuth Williams, violinist, and Ella Dahl Rich, pianist. Ellison van Hoos was heard in recital December 10. Karl Griener, cellist; Elizabeth Griener, soprano, and Marion Green, basso, will give the concert on Monday, January 21. Germaine Schritzer will close the season with a recital February 11.

The Schaefer Symphony Orchestra, Ferdinand Schaefer conductor, gave the second People's symphony concert Thursday, December 27, at Caleb Mills Hall. This was one of the musical treats of the season. Mr. Schaefer is one of the few conductors who never uses the score in conducting. His preliminary remarks were interesting and instructive. Previous to the rendition of Mendelssohn's "Scotch Symphony" the conductor gave an explanation of its form, the leading motifs and melodies, using the piano for illustration.

His reading of the "Candle Dance," from "Femors," Rubinstein, was enthusiastically received, and a repetition of that number was demanded. One noticeable thing about Herr Schaefer's conducting is his perfect control of the woodwind and brass. Rehearsals are now being conducted for the next concert, February 18. The program will embrace only modern music and will include the "Dance of Death," Saint-Saëns, and the "Damnation of Faust," Berlioz, and a rhapsody by Lalo. At the annual session of the Indiana State Teachers' Association, December 28, Mr. Schaefer's String Orchestra gave three numbers. They were:

Air, from Suite, No. 3, D major.....Bach
Fairy-act, from Opera Mignon.....Thomas
Kaiser Variations.....Haydn

An interesting recital will be given by students of the Indianapolis Conservatory of Music in the German House, Massachusetts avenue and Michigan street, January 24.

The Roberts Park Choral Society, Edward Taylor, director, is giving an unusually fine concert course to the Indianapolis public this season. Emma Eames was the



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Where Tretbar Lives.

The accompanying picture was received by THE MUSICAL COURIER from Charles F. Tretbar, formerly artistic manager of the house of Steinway & Sons. The illustration

soloist in the December concert, and on January 9 "The Messiah" was produced with Gwilym Miles, the baritone, of New York, and Ada M. Sheffield, soprano, of Chicago, as the principal visiting artists. Thaddeus Rich, violinist, will appear in recital February 19, and the two closing numbers of the series will include two festival concerts by the Chicago Symphony Orchestra.

Emiliano Renaud, concert pianist, who has been added to the faculty of the Indianapolis Conservatory of Music, will make his debut in a piano recital at the Propylaeum Friday evening, January 25.

Gwilym Miles' fine voice was heard to advantage in a song recital, also under the direction of E. Taylor, January 18. This very satisfying artist is a great favorite in this city and received an enthusiastic welcome. His

To Mr. Marc A. Blumenberg
in remembrance of
Charles F. Tretbar

tion shows Mr. Tretbar's villa in Baden Baden, and himself standing in the garden. His many friends in America will be glad to hear that Mr. Tretbar is enjoying the best of health.

program was a comprehensive and varied one—twenty-one numbers in all—which showed the extraordinary range and versatility of the singer. The prologue from "Pagliacci," and "Danny Deever" were well given.

E. P. P.

The Prague Chamber Music Society, assisted by the Bohemian String Quartet, at a late subscription concert, produced a new string quartet in D major, op. 35, by Vitezslav Novak, which had received the prize offered by the first named society. It is now described as an important addition to Bohemian music. The Bohemian String Quartet has made the works of Dvorak and Smetana widely known outside of their own country and it is hoped that it will do the same office for the works of Zdenko Fibich. It produced at a late concert his quartet in G major, op. 8, a work written in 1878.



MUSICAL EDUCATION.



Interesting Work in Music Teaching.

The Mount Morris High School, perched upon an eminence in the Bronx, New York, attracts attention, being new, modern, filled with nice boys and girls, producing good results with easy discipline, and also for having an excellent director, fond of music and interested in its progress, John H. Denbigh.



Edwin S. Tracy is musical director here, coming recently from Washington, D. C. There are about 2,300 in the school, one-third boys. The assembly room holds about 1,400, a beautiful room, rather dark for book use on account of stained glass windows. A fine new organ has recently been put into place, and was dedicated by no less an artist than Clarence Eddy. Mr. Tracy, efficient in vocal and instrumental music, will play this. He has studied seriously at home and abroad, and is cultured in many ways—a good talker, a man of high standards, and with good educational sense. He has twenty classes a week to teach in the school, has charge of assembly work, rehearsals and opening exercises. He finds time to teach outside also, both vocal and instrumental, and is a reader on musical work, always a good sign. The Mount Morris High School has an orchestra of thirty pieces, a girls' glee club of 100 members, and a boys' glee club of fifty. The music room has a fine piano. Concerts are given in December, March and June. The following may indicate the material of such performances.

Meyerbeer's "Coronation March," grand march from "Aida," from "Tannhäuser," "Orpheus" overture by Offenbach, paraphrase of Rubinstein's melody in F, selections from "Erminie," Elgar's "Salut d'Amour," choruses from "The Nativity" (Smith), from Elgar's "Snow," Adam's "Christmas" chorus for boys, "The Miller's Wooing" (Fanning), "Ring Out Wild Bells" (Gounod), "Spinning Chorus" from "The Flying Dutchman," choruses from other Wagner operas, and from "The Messiah" and "Elijah," soprano solos, "Mirage" (Lehmann), "The Danza" (Chadwick), Flower Song from "Faust," Micaela's aria, and songs from "Mignon," "Even the Bravest Heart" ("Faust"), and from "Samson and Dalila," "Elizabeth's Prayer," and "Song to the Evening Star." Piano solos: Rubinstein, romance; Chopin, waltz; duet paraphrase from "Traviata." Violin solos: Bach's air on G string; "Adoration," by Borowski; fantasia on "Faust," by Sarasate. Clarinet solo from "Mignon." Flute solo: "Variations upon a German Air," by Boehm, and other smaller numbers. Selections from "The Messiah" comprised "Glory to God," "He Shall Feed His Flock," "And the Glory of the Lord," and recitative, "There Were Shepherds." Mr. Tracy conducted these numbers.



Of the gifted pupils in the school and who took part in these concerts may be named: Irene See (daughter of a flutist in the Metropolitan Opera Orchestra), Ethel Smith, Edith Morris, Harry Gottlieb, Ethyl McKensie, Garret Hiers, vocal; Edmund Bartels and Edward Hagenmeyer, Ida and Sarah Amdur, Anna Johnson and Margaret Dougherty, piano (the latter a good accompanist of talent and temperament); Samuel Lifschitz and Harold Riegger, violin; John Pittaro, clarinet; Roger Lyon, flute. And there are, of course, many others.



In an assembly meeting "The Treador," "Soldiers' Chorus" ("Faust"), Elgar's "The Snow," selections from "The

Creation" and "Carmen," were numbers sung by boys and girls with excellent tone and expression. In class room work Concone exercises were used. Scales were sung from varying tonics, also intervals. There was individual reading in notation, by figures and syllables, explaining of accidentals, chords, keys, etc. The teacher (player and singer) did neither. He touched the instrument from time to time to indicate correctness of pitch (good generally), and he let them do the singing while he listened and directed, to better results in various directions. He insisted upon "chest up," seeing into their faces, upon distinct enunciation, and a certain amount of life, nowhere sufficient. He uses admirable English and pronunciation, by the way, has quick perception and intelligence. "Time too short, classes too large" is the only complaint in regard to music work. As all others, Mr. Tracy is an enthusiast. A great advocate of fluent sight reading, he insists that people who cannot read do not know the pleasures of music, neither are they ever efficient. "As well enter literature without the power to read print," he wisely urges. In one of the songs read the children sang a misprint correctly, and were later made to explain why a misprint, the correction, and to sing the two ways understandingly. Splendid books are in use in this school, as elsewhere.



The Washington Irving High School is a girls' school. Mr. McAndrew, principal, is more than "solicitous"; he is deeply stirred, in fact, about the future of gifted musical children in the schools; also in his desire that more importance be attached to music study in the schools for girls. With the valuable openings to girls in musical career, he cannot see wherein Latin, chemistry, algebra, trigonometry, etc., should be considered a more valuable acquisition than an art to full as well of mental and moral discipline as music.



Wilhelm Mattfeld, a thorough musician of the German school and American pedagogy, has charge of the music here. Results in all grades show the value of his instruction. In assembly work he showed the pupils the tendency to lose pitch in minor and sentimental songs, the reason for such and its prevention. Also the value of full breathing and use of breath in vocal production. In Gilchrist's "Ring Out Wild Bells" an illustration was offered to test the first, and exercises chosen from a book filled with technical values, indicated the second. A good talker, singer and player, he did neither one nor the other during work time, but made the pupils work. Distinctness in triplets, grace notes, portions of scales, etc., was accented. There were exercises in "nine" to purify tone. Songs seemed to strike a responsive chord in the large class, in which were many foreign girls, two that morning from Paris, one mezzo, one soprano. All sang the "Marseillaise" and other national songs, and saluted the "Stars and Stripes," which is a piece of furnishing of all platforms. In interludes and preludes the director showed exquisite touch and artistic feeling. He did not play much. There was unaccompanied singing and singing from memory. Variety, life and originality marked the exercises.



The class teaching here was of the most attractive kind. Mr. Mattfeld is an accomplished presenter of difficult sub-

jects, original, good humored, rich in mastership of subject and in resource for drawing out latent thought, in wakening interest and in insistence upon gathering up the fragments that nothing be lost. A permanent blackboard upon a sliding door furnished infinite light upon topics, and upon pupils' knowledge. Girls wrote scales, showing just how each was evolved from the other, making clear statement and exact illustration, also answering test questions by teacher or classmates. Power seemed about uniform in the class, and the delight in it all was a strong feature. Girls were called upon at random, as in any recitation, and seemed to expect to be capable. Eyes snapped and cheeks grew red as in mental arithmetic, but smiles were added. No one could dream that the subject was the hated bug-bear "harmony," to which adults can find neither head nor tail, under scholarly old collegians and young misfit teachers, whose side turned toward the pupils is ever in total eclipse.



"Tetrachords" was a subject. "What did we have last time?" "What trouble did we have?" "What do you not know today?" and other live questions were asked. Also, books were handed in, not merely droned over one by one while the class talked and wasted time. There was no waste of time. The books would be examined and marked out of class, the result treated before the members for the good of all. These books were beautiful, by the way. No one could say on seeing them that spelling and writing were neglected, or neatness. "Dominant" and "sub-dominant" were made just as interesting as any history or geography lesson ever had. Constant reference was made to a permanent stairway with wide and narrow steps, a fixture on the board. They "walked among keys" in one direction, and walked among them in another direction, making game and sport of it all, but craving information, he insisting upon it and its union with past work accomplished.



The reading was quite good. "The Heavens Are Telling" was read in the original, with "la" for the first time, although the same words had previously been sung to another arrangement. The teacher used admirable judgment and educational sense in meeting mistakes, passing ever back to the known and bringing up to the unknown, following always by sufficient drill to "fix things." He teaches everything without sign of book or paper, with improvised schemes and plans, story and joke, yet so little talk, impossible to imagine by untrained teachers, and most delightful to watch. There was no slurring, no prompting or "helping." Mr. Caswell, who was present, illustrated the folly of ever making a mistake upon a known feature, by writing the word "cat" twice upon a board and making them say "dog" several times for the second one. When all were thoroughly waked up in merriment, he clinched the matter, showing how that "do" or "re" or "mi" or "F flat" could never be anything else but that one thing at a time. A fire drill passed by the door while this was going on, and but one or two glanced away from the matter in hand. God ever bless a "good teacher"! He is a special gift of God. Time will show in this country what will happen to bad ones.

FANNIE EDGAR THOMAS.

February Will Be Bright for Edward Johnson.

Edward Johnson closed the month of January by filling engagements in Orange, N. J., and New York City. February will be a bright month for this popular tenor. His bookings thus far include, February 1st, Jersey City; 3d, New York City; 4th, Clinton, Mass.; 7th, Chicago; 11th, Terre Haute; 13th, Guelph, Canada; 17th, Boston, Mass.; 19th, Gloucester, Mass.; 20th, Gloucester, Mass.; 21st, Chelsea, Mass.; 22d, Lynn, Mass.; 24th, New York City.

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MUSICAL HAPPENINGS IN WISCONSIN.

MILWAUKEE, Wis., January 27, 1907.

The Standard Opera Company, which filled so successful an engagement at the Shubert Theater last week, represents a new and most interesting "standard" of operatic performance and management. Remarkable to relate, the leader of the undertaking is a woman. The plan of organizing an opera company made up of American singers, to present in English some of the best grade of the lighter grand operas in cities which grand opera reaches only in the society news, originated here with Margaret H. Brown, manager of the company. Beginning her preparations last August, a company of forty singers, carefully chosen on the merit of their vocal and dramatic capabilities alone, was organized, and rehearsals began.

For staging and directing the operas she was most fortunate in securing the services of Cecil Blunt de Mille, an actor of recognized standing and as director of plays a man of fertile imagination and resources. Happily, not shackled to the fast bound traditions of opera performances of the established order, with all their unnaturalness and stiff conventionality of treatment, Mr. De Mille carried out his ideal of an operatic performance as one that should be as realistic in acting and stage setting as the drama at its best. In this way only, he thought, could the opera be made to appeal powerfully to that large class of the public which, while it appreciates the drama, fails to fully approve of the opera, because of the general lack of real dramatic art and technic in the traditional and accepted performances of the standard works.

Only American singers were chosen in the cast, as being least trammelled by tradition and most open and quick minded in adopting and carrying out new ideas.

The musical direction was under Rudolph Berlinger, of whose high qualifications for the position the musical result is convincing proof. By October 1 the company was on the road with "Martha" and "The Bohemian Girl" as the repertory. Success followed from the first. The three months' tour through the North Central States culminated in the past week's engagement in Milwaukee, at the Shubert, which was so notably successful that the Shuberts have taken the company into their circuit. The company went from here to New Orleans for a three weeks' engagement, where rehearsals will be begun for a double bill performance of Gilbert and Sullivan's "Trial by Jury" and Leoncavallo's "Pagliacci." With its repertory thus enriched, the company will play a return engagement here later in the season.

The performance of the company is a truly pleasing and satisfying one. The principals leave little to be desired for a perfectly adequate rendition of their respective parts, Pauline Perry combining sweetness of voice with a grace of manner and a perfect ease and poise in acting that is truly artistic and altogether charming and delightful.

Edwin Howard seems the very ideal realized of the parts of Thaddeus and Lionel, combining singer, actor and the right good princely fellow all in one. Cecil de Mille shows the well schooled actor—his Florestan was capital. In fact,

so deep was the impression this actor made in one city that he was most agreeably surprised to learn by the next day's criticism of the local paper that "Mr. De Mille, the director of the opera, was with the company playing the part of Sir Tristan." Mr. Berthelsen was excellent as Devilshoof, and Clara Petra superb as Queen of the Gypsies. The chorus is excellently trained, both vocally and "dramatically," while the orchestra, though small in numbers, is thoroughly adequate for the comparatively simple scores of these two operas. The ensemble effect is indeed most gratifying and satisfying, both in musical, dramatic and scenic requirements, and has all the charm of symmetry and perfect correlation of parts. Each member of the company was clearly working with all possible zeal for the success of the performance entire, and not for individual glory and exaltation at the expense of all else. An esprit de corps such as was here plainly manifest is surely unprecedented in similar organizations elsewhere. A management, however, which is so considerate and jealous of the comfort and good name of the members of the chorus as to see to their being housed at the management's own expense at respectable and high class hotels only deserves generous credit for the lofty and kindly spirit that pervades the entire company. It is certainly a "Standard Company," worthy of emulation, and the ideals of this company we should like to see some day recognized as the typical American standard of operatic and dramatic production.

The William Kaun Music Company has just brought out Hugo Kaun's op. 68, a group of seven songs, published separately and entitled as follows: "Nächtiges Wondern" (Karl Stieler), "Wie Wundersam" (Karl Stieler), "In der Mühle" (Karl Stieler), "Am Heimweg" (Karl Stieler), "Am Waldbach" (Karl Stieler), "Mit den Gänsen" (Karl Busse), "Der Eine Reim" (Karl Ernst Knodt).

The composer, in these songs, rises with convincing power to heights of purest melodic beauty, combined with superb dramatic setting in the accompaniments. The difficult task of the English versions of the words has been on the whole most happily accomplished by C. Eberhardt, whose hand has become very deft and sure at that delicate, difficult task. The songs are dedicated by the composer to his friend, Adolf Göttmann. In general format and in type the edition is perfect.

The third and concluding concert of the artists' recitals this year inaugurated by the Wisconsin Conservatory of Music was auspiciously given January 10 by the distinguished German baritone, Hans Schroeder. The number of encores enthusiastically demanded and graciously tendered attest to his success with his audience. Hans Bruening, at the piano, was, as always, impeccable. It is to be hoped that the conservatory will continue this series next season, increasing the number of concerts without yielding in the standard set this year for quality.

The New York Symphony Orchestra gave a Wagner program at its concert at Pabst Theater, January 8.

Edward Baxter Perry gave the following interesting piano lecture-recital at the Normal School Assembly Hall, Tuesday evening, January 8:

Carnaval, op. 9.....Schumann
Liebestraum, No. 3.....Liszt
Rhapsodie Hongroise, No. 6.....Liszt
Kamennoi-Ostrov, No. 22.....Rubinstein
Troll Dance, from Peer Gynt Suite.....Grieg
Aeolienne.....E. B. Perry
Ballade of Lost Island.....E. B. Perry
Andante Spianato and Polonaise.....Chopin

Christine Springer, contralto, pupil of W. S. L. Meyer, gives the following recital at his studio, January 17:

The Lord Is My Light.....Allitsen
Aria, Ah! rendimi, from the Opera Mitrane.....Rosai
Schoen Gretlein, Song Cycle, op. 15.....Fielitz
Du bist die Ruh.....Schubert
Der Tod und das Mädchen.....Schubert
Der Erlkönig.....Schubert
That Night in May.....Brahms
Vergebliches Ständchen.....Brahms
Ballade, Jung Dieterich.....Henachel

Ellery's band has been playing to crowded houses every evening of its three weeks' engagement at the Milwaukee Hippodrome. Its leader this year is Taddeo di Girolamo. The program for Friday, January 11, was as follows:

March, Tannhäuser.....Wagner
Melody in F, Paraphrase.....Rubinstein
Prelude, Lohengrin.....Wagner
Romanza in E flat.....Rubinstein
Caprice Italien.....Tschaiakowsky
Albumblatt, No. 3.....Wagner
Adagio Lamentoso, from Symphonie Pathétique.....Tschaiakowsky
Traumerl.....Schumann
Tannhäuser, Overture.....Wagner
E. A. S.

Green Bay.

The Green Bay Choral Society is rapidly gaining prominence among the musical organizations of the State. On December 11 it gave its second annual rendition of Handel's "Messiah," at Green Bay, and on the following night, December 12, produced the same in Appleton, under the direction of its able leader, Wm. Boeppler, of Chicago, with full orchestra of Milwaukee and Chicago musicians, a chorus of 115, and the Chicago soloists: Minnie Fish-Griffin, soprano; Rose Lutiger Gannon, contralto; Frederic W. Carberry, tenor; Albert Borroff, bass.

Nothing marred the beauty of the performance of either occasion, the orchestra soloists and chorus being in the best form.

Mrs. Griffin's mastery of her beautiful voice was a revelation to her hearers, while the tenderness of Mrs. Gannon's rendition of "He Shall Feed His Flock" touched all hearts.

When Albert Borroff rose to sing "Why Do the Nations," he was at a disadvantage, because the audience had still in mind Frederic Martin's masterly interpretation of last year, but the enthusiastic encore which he received, proved that he had won his laurels. Frederic Carberry followed with "Thou Shalt Break Them," which



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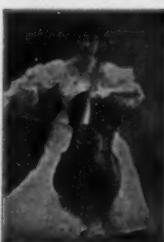
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was sung with such vigor and enthusiasm that he, too, was encored.

The chorus work was especially good, the freshness of tone quality, earnestness and intelligence shown in the rendition of the choruses, especially the "Hallelujah" and the "Amen," being most satisfactory.

The society will sing Mendelssohn's "Elijah" at the May concert.

At a social meeting of the Woman's Club, January 2, the following program was given by the Treble Clef, a double quartet of the best singers in the city, which has been singing under the direction of Wm. Boepler for the past four years.

Gipsy Life	Schumann
Treble Clef.	
Contralto Solo, Cradle Song	Vannah
Mrs. Athol Houston.	
Comin' Tho' the Rye	Root
Roses	Borch
Treble Clef.	
Mrs. Mulligatawney	Cenaret
Mesdames Armstrong, Coffeen, Richardson and Miss Mayer.	
The Lord Is My Shepherd	Schubert
Treble Clef.	
Sonata	Beethoven
Winifred Webb.	
Springtide	Becker
Dorothy Huenger.	
Cuckoo	Hiller
Mighty Lak' a Rose	Nevin
Treble Clef.	
From Flower to Flower	
Mesdames Calkins and Houston.	
Peasants' Wedding March	Soedermann
Treble Clef.	

The Treble Clef is composed of the following: First sopranos, Mrs. James T. Armstrong and Dorothy Huenger; second sopranos, Mrs. W. B. Coffeen and Mrs. L. A. Calkins; first altos, Mrs. Athol Houston and Camille Mayer; second altos, Mrs. George A. Richardson and Eva Mars.

E. A. STAVRUM.

Lillyn Sheila Powell's Tour.

Lillyn Sheila Powell, the Celtic soprano, will begin a tour of the Middle West and West late in February, where she will sing under the auspices of the most prominent clubs and societies. Miss Powell will be assisted by Henri Ern, the Swiss violinist, and Martha Hohly-Weist, pianist. Mr. Ern is well and favorably known in America.

AMERICAN MUSICAL DIRECTORY

1906-7

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TALES FROM GRAND OPERA.

"Rigoletto."

Rigoletto sounds like the name of a woman. In fact many persons think it to be so till seeing the opera. It is the name of a man, a humpbacked imp, jester of the Duke of Mantua. This duke, like many another, was no better behaved than he might have been. He had no sense of the rights and wrongs of other people. The imp aided him in his escapades, usually of the most serious character. Two counts of the section had special reason to grieve over the acts of this noble (?) man, and together vowed vengeance upon him and his henchman. As part of this debt of revenge, they resolved to interest the duke in the idolized daughter of the jester. She, extremely beautiful, had been kept in close hiding to protect her from harm in general, the duke in particular. So the two angry ones were on the right track so far as the valet was concerned. They even invoked his own aid in this disaster, by requesting him to help hold the ladder down which a lady was to pass, the father little dreaming whose dress-hem touched his cheek in the descent. Learning the truth, he in turn prepared for vengeance, of the death of his master. He inveigled the latter into an inn on pretense of there presenting to him the keeper's sister, noted for her beauty. Assassins were prepared to be at the hotel at a certain time, to watch for a certain debonnaire gentleman who should arrive.

Not satisfied with this arrangement, well enough in its way, the imp had his daughter go in disguise to this hotel, there to spy upon the affairs of her supposed lover, and so be forever cured of her infatuation. The men there seeing a young gentleman approach struck him down immediately and threw him into a bag, to be carried to the river by his one time man-of-all-work. On his way to perform this gruesome task, the imp heard the real debonnaire one tripping through the trees singing his favorite air of jaunty insolence. Astounded, he discovered the truth of the tragedy, and fell dead upon his daughter's body. Gilda (G soft) was her name. The two counts were Ceprano and Mentermone (not metronome). Maddalena was the innkeeper's daughter. One point must be made in this connection. Gilda, with all her innocent loveliness, did betray her father's love and care, by accepting the duke's attentions and even going to his house. It seems that she had met him as a pretended student by the name of Malda.

"Pagliacci."

This word refers to strolling players. The story is a play within a play. A tragedy of real love-jealousy was enacted among a group of strolling minstrels, called in Southern Italy the Pagliacci, or Merry Andrews. Canio was the leader of this troupe, his wife Nedda the star. One of the actors loved this wife. So did a peasant, one of the audience. After being himself repulsed by the pretty wife, the actor saw her on affectionate terms with the peasant, and, of course, hastened to call the husband to see for himself. The peasant escaped over a wall, before being seen by the husband. While the latter was pleading with his wife to tell the name of her visitor, the play was called, and they all went on the stage, except the peasant, who looked on from a paid orchestra chair.

It so happened, in the play, that the husband had to take a part exactly the role of injured husband, which he played in the garden in the morning. Wrought up by recent events, he became so infuriated, while demanding the name of the lover from the wife, that he stabbed the woman in real earnest. As the peasant rushed onto the stage the dying wife called his name, and the husband turning upon the man took his life in turn, dismissing the audience as the "farce is ended." He should have ended his own life with the rest. Lifeless people make picturesque stage decoration, and then he would not have had to be thinking about the affair. The play represents the possible tragedies of life on both sides of the footlights. Silvio was the peasant lover. The famous "prologue" to this tragedy is sung by a range of possible and impossible baritones, without the rest of the opera, without wife even, indeed frequently even without voice or any conception of duty under the circumstances.

FANNIE EDGAR THOMAS.

Edvard Grieg has, by agreement with his wife, left by his will all books and music in his possession, and all his correspondence, after the death of himself and his wife, to the Public Library of Bergen.

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THE MANHATTAN OPERA.



Bizet's "Carmen," January 30.

Another crowded house heard Bizet's "Carmen" at the Manhattan on Wednesday evening, January 30. With the exception of Mlle. Arta, who sang the role of Micaela, the cast was the same as at previous hearings of the opera at Hammerstein's temple of music. Madame Bressler-Gianola repeated her spirited performance of the wayward heroine, and M. Dalmores was again the admirable Don José. Campanini conducted.

Verdi's "Rigoletto," January 31 (Special Performance).

Hundreds were turned away for lack of even standing room at the special performance of "Rigoletto" on Thursday evening, January 31. It was another "Melba" night, and Bonci shared in the triumphs of the evening. Campanini conducted.

Mascagni's "Cavalleria Rusticana" and Leoncavallo's "I Pagliacci" (Double Bill), February 1.

The cast for "Cavalleria Rusticana" follows:

Santuzza	Russ
Lola	Giacomini
La Madre	Severina
Turridu	Dalmores
Alfo	Seveilhac

All of these singers are now firmly established in the minds and hearts of the Manhattan Opera House patrons. The part of Santuzza is especially suited to the talents of Madame Russ. Dalmores' Turridu was a notably strong impersonation. The others in the cast seemed as familiar with the roles as if they had sung and acted them time without number. Campanini conducted.

Three-fourths of the interest and enthusiasm of the evening was reserved for the performance of "I Pagliacci," first, because of the debut of the baritone, Mario Sammarco, and second, because the Leoncavallo opera has two acts instead of one. This was the cast for "I Pagliacci":

Nedda	Donalfo
Canio	Bassi
Tonio	Sammarco
Sylvio	Seveilhac
Arlequino	Venturini

Sammarco revealed in his singing of the "Prologue" that he is a singer of great ability, possessing a voice of rich quality and that even registration that adds charm to every note. As an actor, the newcomer proved equally great. Truly, Mr. Hammerstein is to be congratulated on securing the services of this splendid artist to the Manhattan forces. There are managers who declare that it is difficult to find young and thoroughly trained singers, but somehow Mr. Hammerstein discovers them, and, moreover, introduces them to the New York public in rapid succession. Sammarco's associates in "I Pagliacci" united in a glorious presentation of this sanguinary music drama. Madame Donalfo looked very handsome as Nedda, and in voice and acting displayed her fine gifts to advantage. MM. Bassi, Seveilhac and Venturini completed the quintet that will be

heard again with eager pleasure by the Manhattan subscribers. Campanini conducted with skill.

Rossini's "Il Barbiere di Siviglia" (Matinee), February 2.

Madame Pinkert and Bonci, Ancona, Arimondi and Gilbert were the principals in the Saturday matinee performance of Rossini's merry opera. The large audience manifested the keenest delight with the singers and the buoyant spirits in which they played their parts. With the exception of Arimondi, the cast was the same as they presented on Monday evening, January 21. At the above performance Arimondi essayed the role of Don Basilio in place of Mugnoz.

Meyerbeer's "Les Huguenots," February 2.

At the repetition of Meyerbeer's opera, on Saturday night (at popular prices), there was but one change in the cast heretofore reviewed in THE MUSICAL COURIER. Mme Zepelli, a new coloratura soprano, made her first appearance at the Manhattan in the role of the Queen.

Sunday Night Concert, February 3.

The artists enlisted at the concert at the Manhattan Opera House on Sunday night were Mesdames de Cisneros and Russ, and MM. Alchevsky and Victor Ocellier. An excellent program was given, and Mr. Ocellier, the new baritone, made a good impression.

Bizet's "Carmen," February 4.

"Carmen," with the same cast, once more delighted a large audience on Monday night. While Bizet's opera has been given six or seven times at the Manhattan Opera House this season, it will doubtless have more repetitions, because New Yorkers realize that they have not witnessed such splendid performances of "Carmen" in over a decade.

Tom Daniel in Constant Demand.

Tom Daniel is having an extremely busy season, and his instantaneous successes at Minneapolis, Milwaukee, Cleveland, Baltimore, Montclair and Toronto will, no doubt, create a big demand for his services through the country. Some of his press notices follow:

Mr. Daniel is admirably equipped, vocally and artistically, for the task allotted the bass in "The Messiah." His sonorous, flexible and finely controlled voice, coupled with his intelligence as an interpreter, and the virile spirit with which he imbues his singing, gave distinction to his work, especially in the airs, "But Who May Abide?" "The People That Walked in Darkness" and "Why Do the Nations?" and aroused enthusiasm.—Newark Evening News, January 23, 1907.

Moreover, the solos were not of the kind which destroys one's faith in vocal human nature. Tom Daniel's enunciation is remarkably clear, his tone work pleasing, his conception that of a reliable musician, and his virtuosity was quite equal to "The Lord Works Wonders," in which his voice rolled and trilled, and ran up and down the scale with fine distinctness and finish.—Cleveland Plain Dealer, January 18, 1907.

The best work of the basso, Mr. Daniel, was in his arias, "Who May Abide?" "The People That Walked in Darkness" and "Why Do the Nations So Furiously Rage Together?" He has a resonant and powerful voice, which he uses with discretion.—The Baltimore American, January 16, 1907.

Miss Munson and Mr. Daniel seemed to make an especial appeal to the audience by their artistic work. Mr. Daniel's flexible organ dealt creditably with his many difficult passages, and he did "Why Do the Nations?" particularly good.—Newark Daily Advertiser, January 23, 1907.

Only good can be said of Tom Daniel, basso. Large, handsome, benign looking, he sang his way into instant favor, culminating at the last with his magnificent interpretation of "Why Do the Nations?" His voice is full of warmth and sympathy.—Minneapolis Journal, December 26, 1906.

Musically he was admirable. All his arias showed the most intimate understanding and were, besides, sung with irresistible spirit.—Sentinel, Milwaukee, December 28, 1906.

Gave a moving, almost pictorial interpretation of the great bass aria, "For Behold, Darkness."—Tribune, Minneapolis, December 26, 1906.

Mr. Daniel read the bass score with skill and gave the two great bass arias, "Why Do the Nations?" and "For Behold, Darkness," with brilliance.—Minneapolis Daily News, December 26, 1906.

Miss Munson Always a Favorite.

The success of Grace Munson, the contralto, still continues to grow with each succeeding appearance. She has had many reappearances, which is the highest tribute to a singer's ability to please. One city alone engaged her services three times within three months. Extracts from

press notices of her engagements at Baltimore and Newark follow:

It would be difficult to imagine any oratorio music being more capably rendered than the combined numbers, "He Shall Feed His Flock" and "Come Unto Him," by Miss Munson and Miss Combs. In expressiveness, in finish and in artistic appreciation nothing more could have been asked than was given by these two singers.—Baltimore News, January 16, 1907.

Miss Munson exhibited a rich, deep and sympathetic voice in her aria, "He Shall Feed His Flock Like a Shepherd" and "He Was Despised and Rejected of Men."—Baltimore American, January 16, 1907.

In keeping with the singing of the tenor and soprano was that of the alto, Miss Munson, and the basso, Mr. Daniel. Miss Munson was in fine voice throughout the evening.—Baltimore Sun, January 16, 1907.

Miss Munson seemed to make an especial appeal to the audience by her artistic work. She was in fine voice and was most satisfying in "He Shall Feed His Flock" and "He Was Despised." In both of these her tone was sweet, round and velvety.—Newark Daily Advertiser.

Becker in Munich.

MUNICH, January 18, 1907.

William A. Becker, the distinguished American pianist, gave a most successful concert in the Bayerischer Hof yesterday evening. He proved to be a veritable giant and more than sustained the impression he made here a year ago as one of the greatest living pianists. For beauty of tone I doubt if one can find his equal, for it is so big, manly, luscious and soulful. Becker played a fine program. It consisted of the Beethoven sonata, op. 27, No. 2; Schubert's lovely impromptu in B flat; Chopin's scherzo in B minor, berceuse and valse in G flat; Liszt's tarantella, "Venezia e Napoli," and Schumann's "Carneval." Becker has everything—a healthy nature, keen intelligence, deep feeling and a marvelous technic. Becker is a piano poet and won the respect and admiration of all through his tremendous versatility and grand style, doing full justice to the various composers, depicting the different moods and making their true significance perfectly clear to the listener. He fascinates one with his interpretations in a manner that makes one feel the last word has been said. It is hard to determine where application meets genius in his case. His objective mind and subjective nature are well balanced and meet each other on the mountain top. His intelligence predominates in the classics, but in the romantic school there are times when he gives way to his emotions, with results simply overpowering and tremendous in speed and climax. But one always feels that he has control of himself, so does not fall in the many disasters that Rubinstein did at such times. He gave the deepest and most well rounded performance of the "Moonlight" sonata that I have ever heard. When one thinks of the immense dramatic passion that Becker displayed in the last movement of the sonata, and the Chopin scherzo, and then again the lyric side of his nature shown in the impromptu and berceuse, one is convinced of having before him a very unusual artist with enormous musical and intellectual resources. The tarantella was a virtuoso performance of the highest order, while in the "Carneval" one could fairly see the different personages.

Becker is easily the greatest and most gifted American pianist that ever entered the European pianistic arena, the greatest pianistic genius ever turned out by America, and he has come again and again and conquered, and is acknowledged as one of the elect few, a real pianistic knight, for if there ever was a heroic pianist he is one. The audience was unusually enthusiastic, and Becker was compelled to play several encores.

We hope to hear Becker soon again and often.

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If Salome were alive today, doubtless she would be a witness at the Thaw trial.

RACHMANINOFF, the composer of the younger Russian school, has taken up his residence in Dresden.

A PATIENT and wide awake observer counted 538 carriages at the special performance of "Rigoletto" at the Manhattan Opera House Thursday evening of last week, with Melba cast in the role of Gilda.

THE fighting Mars in the musical controversies of the day—namely, Richard Strauss—will be only forty-three this coming June 11. That is young enough for Richard the Second to look forward to the time when some of the scoffers of the present hour will regard him, as the admirers of Strauss now do, as a great creator and the leader of a new school. Strauss was born nearly thirty years later than Saint-Saëns, and twenty-one years after Grieg.

RICHARD STRAUSS was right in his cabled interview. It is only the prurient and the ignorant who see anything objectionable in "Salome" as an opera. There is no more to say on the subject now than THE MUSICAL COURIER said last week. The banishing of "Salome" from New York will remain a lasting blot on the fair name of this city, and is a shameful monument to the parochial prejudice and revolting vulgarity of the person or persons responsible for the deed. We can see the members of the board of something or other at the Metropolitan, after having issued their purifying edict, slapping themselves and one another virtuously on the chest, then rushing for the nearest newsstands and burying their Pecksniffian noses in the latest filthy details raked up by the scavengers in the Thaw trial. The state of affairs in this city is enough to turn a strong man sick.

OSCAR HAMMERSTEIN, who continues to make the operatic world sit up and take notice, will soon produce Saint-Saëns' one act opera, "Helene," at the Manhattan Opera House. Madame Melba will sing the title role, a part written for her, and which she "created," at the première of the opera at Monte Carlo in February, 1903. Dalmores will be the Paris at the New York performance, a part sung in the original presentation by Alvarez. Dalmores, however, has sung it at Covent Garden, London, during the summer of the year when Europe first heard the work. The other two characters, Venus and Pallas (there are but four in the opera), in the Hammerstein production will be taken by Madame Donald and Madame De Cisneros, two exceptional artists, who, together with the incomparable Melba and the gitted Dalmores, will constitute a powerful quartet. Hermann Klein, at the request of the composer, has translated and adapted an English version of "Helene" for the benefit of American and English operagoers. Here the opera will, of course, be sung in French.

At a late performance at the City Theater of Hamburg, an extraordinary performance of "Tannhäuser" was given. We call it extraordinary because in it appeared four Tannhäusers and only one Elizabeth. There must be no misunderstanding of this rather startling statement. A moral town is Hamburg, and the opera was the genuine Wagner text, without any exotic interpolations. The cause of this phenomenon was simply the Hamburg weather, with its favorite fogs and mists. Birrenkoven, "the divine Birrenkoven," was the first to fall a victim to the epidemic. The fog seized him by the vocal cords, and his divine tones were enveloped in hoarseness. Now, a hoarse singer in the Wartburg is most intolerable, so Birrenkoven vanished from the stage in the first act. But Hamburg is rich in tenors, and the divine Penarini was called in to play the part. Unfortunately he had been singing two heavy roles, and did not feel quite equal to the task, but he had to don the garments of Tannhäuser. But of what avail is courage? He had to quit the scene in the middle of the second act. Then Herr Strätz came to fill the gap. He had been the Walther, but passed the role to his understudy. But, alas! the understudy did not know his lines. Strätz had to act as prompter, and what with prompting and singing at the same time, the ensemble parts were in terrible confusion. So Strätz got his walking papers. Then came again the dauntless Penarini; he had recovered from his hoarseness, and sang the third act. The critics remarked that Elizabeth was cold during the performance of the last act. Of course, she was; she is a modest girl, and had plighted her love to the Tannhäuser of the first act, and naturally kept her faith. The public enjoyed the performance very much.

PARIS GRAND OPERA AND "SALOME."

Paris, January 22, 1907.

You will remember that the announcement of Carré's appointment as the successor of Gailhard in the management of the Grand Opera here was merely negative. It appears that one of the Isola brothers, the successful vaudeville managers, men of wealth and enterprise, insisted upon having a share in the management in return for finding the cash necessary to release Carré's obligations at the Opera Comique; also a recognition of some kind known here as a decoration. The Fine Arts department rejected this. Certain conservative influences opposed the entry of a vaudeville manager upon the stage of the Grand Opera, and these various forms of opposition came in time for M. Broussan, formerly manager of the Theatre Celestine, Lyon and André Messager, well known as a composer and conductor. Broussan is a politician of modern caliber, and has been excessively useful for the Govern-

ment in the Lyon circuit, and he and M. Messager had combined for some time past to secure the management. They were also prepared to finance the matter, and no doubt the ministry, chiefly M. Clemenceau and M. Briand, were glad to escape further delay and get the matter off their hands. It is said the M. Victorien Sardou, whose influence in all pertaining to the dramatic art and public performances is paramount, acted in the name of the "Société des Auteurs," which was opposed to the Isola brothers becoming more powerful, and, as president of the society, protested against any such centralization as would have ensued had Carré been placed in charge of the Grand Opera and Isola become interested in the Opera Comique, as outlined in my last communication on the subject. Messager and Broussan will enter upon their duties on January 1, 1908.

There is further important news which has been created by the same "Société des Auteurs," and that

is their refusal to accept Richard Strauss' terms for the privilege of the performance at the Grand Opera here of "Salome." This powerful organization of authors, dramatists and composers and librettists, having a large fund on hand, must be recognized in the shape of royalties, and also on all matters that might affect it directly or indirectly, especially with performances in theaters or opera houses with Government subsidy. A foreign work, copyrighted or not, cannot secure the performing rights except under certain hitherto defined conditions. Strauss submits different conditions, which have thus far not been accepted, and now the "Salome" performance hangs fire. If within the next week an arrangement does not go through, the "Salome" preliminary work may all have been in vain, and the big battle fought by the prima donnas who wished to appear as the heroine will have been fought without victory for any one of them. There were three in the war. The



negotiations, as it appears tonight, do not seem favorable to recession on the part of either side, and Richard remains as implacable as ever while, the society refuses to establish any new precedents.

Paderewski played for charity at Lucerne, Switzerland, on Monday night—that is, last night.

Messrs. Messenger and Broussan have appointed Marius Gabion, of the daily Temps, as Secretary General of the opera. He is a self made newspaper man, who began as proofreader on an obscure paper and worked through all departments into the editorial chair.

BLUMENBERG.

THE MACDOWELL MISSION.

Henry T. Finck, in righteous indignation, spoke these words in the Evening Post recently:

Why do so few pianists succeed? Because most of them are singularly obtuse and unsympathetic. The MacDowell tragedy has, for instance, created a great desire on the part of concert goers to hear his music, and amateurs are buying it in large quantities. But the pianists have paid no heed to this demand whatever—with one exception. When Augusta Cottlow gave her last New York recital, some weeks ago, she received the warmest applause for her playing of MacDowell's "Sonata Tragica." She is now on a tour of the South and the Middle West. She will play before a number of prominent educational institutions, and everywhere there has been a request for MacDowell music, wherefore she has decided to put that superb sonata on every recital program. Will other pianists follow her example? Not they. Dr. Riehl used to say: "I love music, but I hate musicians." He had his reasons.

Mr. Finck, furthermore, calls the neglect of MacDowell by American and foreign visiting pianists "surprising and disgraceful." The point is well taken, and it strikes home with particular force at this moment when MacDowell is lying ill in a little room at an insignificant hotel in New York, his mind almost a total blank, and fast fading into that condition where his material presence may be spared us for another few months or even years, but his eye will have lost intelligent sight forever, his ear will no longer take heed of men's words or music, and his once brilliant brain will be inferior even to a child's, for the power of comprehension will stir it never again. Dr. Riehl well may hate those musicians who through indifference or neglect do not help to make MacDowell's last days as comfortable as possible. The famous American composer was a poor man when the tragic blight fell on his mental faculties, and his devoted wife spent the trifle there was left to give her husband such medical aid as was possible. She has been with him ever since, giving up all her time to nursing him day and night. One way to help MacDowell is to play and sing his works whenever and wherever possible. That costs musicians practically nothing and increases the royalties—never large enough—which Mrs. MacDowell receives from the sale of her husband's works. Miss Cottlow cannot be praised too highly for her tactful and timely generosity, and an honorable mention is due Arthur Hartmann also, for that violinist's exquisite violin arrangement of MacDowell's "To A Wild Rose." Hartmann is playing the morceau everywhere on his present American tour, and he has signed over all prospective royalties on the sale (Arthur P. Schmidt is the publisher) to Mrs. MacDowell. There is room for more names on the roll of honor, and THE MUSICAL COURIER would be glad to publish them. The committee in charge of the MacDowell fund announces these recent contributions:

Albany, N. Y., Amateur Musical Club.....	\$30.75
Allegan, Mich., Treble Clef Club.....	5.00
Brooklyn, N. Y., Amateur Music Club.....	30.00
Boston, Mass., People's Choral Union.....	15.00
Boston, Mass., People's Choral Union.....	10.00
Boston, Mass., People's Choral Union.....	1.25
Birmingham, Ala., Treble Clef Club.....	10.00
Bellefontaine, Ohio, Enterprise Club.....	5.00

Bangor, Me., Schumann Club.....	10.00
Chestnut Hill, Mass., Current Events Club.....	165.00
Conneaut, Ohio, MacDowell Music Club.....	5.00
Fort Smith, Ark., Musical Coterie.....	5.00
Fresno, Cal., Fresno Musical Club.....	5.00
Gainsboro, N. C., Euterpe Club.....	15.00
Harrisburg, Pa., The Wednesday Club.....	5.00
Hartford, Conn., Musical Club of Hartford.....	50.00
Harrodsburg, Ky., Harrodsburg Music Club.....	6.00
Kearney, Neb., Etude Musical.....	10.00
Los Angeles, Cal., Gamut Club.....	25.00
Liberal, Ohio, Young Musicians' Perseverance Club.....	1.50
Mt. Pleasant, Ia., The Rommel Club.....	10.00
Milwaukee, Wis., Society of Alumni (School of Music).....	10.00
Ottawa, Ill., Amateur Musical Club.....	5.00
Pittsburg, Pa., Tuesday Musical Club.....	10.00
Portland, Me., Portland Rossini Club.....	100.00
Portland, Ore., Musical Club.....	100.00
Portland, Ore., Carl Reinecke Club.....	75.00
Quincy, Ill., Scherzo Club.....	10.00
Superior, Neb., Matinee Musical.....	10.00
Salt Lake City, Utah, Music Section L. L. Club.....	10.00
Southbridge, Mass., Friday Afternoon Music Club.....	10.00
St. Paul, Minn., The Schubert Club.....	50.00
Sayre, Pa., Fransohnian Musical Club.....	8.50
Sacramento, Cal., Saturday Club.....	25.00
Seattle, Wash., Ladies' Musical Club.....	100.00
South McAllister, I. Ter., Cecilian Music Club.....	10.00
Syracuse, N. Y., Morning Musicals.....	200.00
Staten Island, N. Y., St. Cecilia Society.....	25.00
Troy, N. Y., Chromatic Club.....	65.00

OSCAR HAMMERSTEIN, in a sketch of his life, tells how he and Neuendorff managed the old Germania Theater (now Tony Pastor's), on Fourteenth street, in the 70's. Regarding Hammerstein's grand opera rival of today, the former writes:

"About this time, in the Berlin papers, I read a good deal about a young stage manager named Heinrich Conried, who was also said to be a very fair tragedian. On my advice Mr. Neuendorff imported him to this country, and he appeared with great success. Mr. Conried and I had our quarrels even in those days, but I have always said he was a great tragedian. Then Mr. Conried left us and went into the opposition business. He rented the theater which is now Keith's, and brought over Possart. This venture was not so very successful; but a short time later, when Wallack's Theater moved uptown, Mr. Conried took the Star and made a good deal of money there, presenting Baumann's Monkey Circus. So, you see," added Mr. Hammerstein, with another droll smile, "honors are easy between us when it comes to the variety business."

"THE final disposition of Mr. Strauss' operatic offal has removed a stench from the nostrils of a great many decent people. It has also greatly disappointed that curious breed of humans that always hover like vultures over decaying matter." The foregoing words were written in Sunday's Sun by the critic of that paper—the same man who stood up three weeks ago in Mendelssohn Hall and for money delivered a public lecture on "Salome," pointing out the beauties of the work! There were not much "offal" and "decaying matter" about "Salome" then. And there is not now. The worst kind of offal we know of is hypocrisy.

MEN pianists and violinists have lived to see the day when women are pressing forward to capture laurels that, according to male reasoning, hitherto belonged exclusively to the male sex. But the fair and restless sex is going further and further in its march on the danger lines. The exciting work of musical management, which has sent a number of strong men to early graves, now fascinates certain women. Several intrepid sisters in the Middle West and Far West have become impresarios. Were it not for these fearless and enterprising ladies, it would be impossible for so many of the great artists to have so many engagements on the Pacific Coast. From all accounts, these fair managers are remarkably intelligent and conscientious in their methods.

WHY are there no more "Salome" lectures? Is the opera not as great as it was last week?

SOME musical anniversaries for the second week of February: February 9, Johann Ladislaus Dusek, born at Tschaslau, Bohemia, in 1761; 10, Adeline Patti, born at Madrid, Spain, in 1843; 11, Johann Heinrich Lubeck, born at Alphen, Holland, in 1799; Hans Bronsart von Schellendorf, born at Berlin, in 1830; 12, Ambroise Thomas, died in Paris, in 1896; Johann Friedrich Rochlitz, born at Leipsic, in 1769; 13, Albert Kela-Beler, born at Bartfeld, Hungary, in 1820; Richard Wagner, died in Venice, in 1883; 14, Louis Diemer, born in Paris, in 1843; Johannes Bernardus van Bree, died at Amsterdam, in 1857; 15, Michael Praetorius, born at Creuzberg, Thuringia, in 1571; Michael Ivanovitch Glinka, died in Berlin, in 1857.

A LITTLE while ago it seemed likely that the usual Feltspiele at the Prince Regent Theater in Munich would be omitted this year, but fortunately the fear is groundless, as the Regent has given his assent to the festival performances of 1907. The Wagner works to be given are "The Ring of the Nibelungs" and "Tristan and Isolde," each four times; "The Meistersinger" and "Tannhäuser," each thrice. The Wagner operas will be preceded by a Mozart cycle in the Residenztheater with "Don Giovanni," "Le Nozze di Figaro," "Entführung aus dem Serail" and "Cosi fan Tutte." Nothing as yet is announced about the conductors and soloists.

FANNIE BLOOMFIELD-ZEISLER was forced to play six encores at the Carnegie Hall concert on Saturday, January 26. This was a feat which has not been duplicated in New York since Paderewski's early recitals here, and tells its own tale. There is a story for the sophisticated, also, in the fact that the Bloomfield-Zeisler concert was a distinct financial success.

LENTEN programs will soon be in order. Ash Wednesday is due one week from today, on February 13. This year Easter falls on the day when March is expected to go out like a lion—Sunday, March 31. An early Easter is apt to upset many hopes, both in the musical and millinery worlds.

WITH "Salome" banished from the Metropolitan Opera House, the New Yorkers shocked over the Strauss-Wilde opera ought to keep up their crusade against other unclean and unholy libretti. It is never too late to mend.

A Benefit for Emil Fischer.

Emil Fischer, the operatic basso who is now a resident of New York, is to have a benefit at the Metropolitan Opera House if friends of the singer succeed in interesting Mr. Conried and others in the project. A petition signed by Henry H. Flagler and other prominent men tells of Herr Fischer's illness and financial distress.

MacDowell's Condition Unchanged.

It is reported at the Westminster Hotel that the condition of Edward Alexander MacDowell, the composer and pianist, is no better. Meanwhile, benefits for the MacDowell Fund are being given in various cities of the country, and the musical clubs are active in sending in their checks.

Dramatic Students in New Plays.

The American Academy of Dramatic Arts will produce for the first time an original play, in three acts, entitled "The Life Giver," by Eugene J. Young, a New York newspaper man, on next Friday afternoon at the Criterion Theater. Three new one-act plays will also be given—"The Kid," by Martin V. Merle; "Lib," by Margaret Collier Graham and Anne Page, and "Rose Leaves," by Claudia Lucas.

The Singing Society, of Hermannstadt, lately produced at Bucharest a popular opera, named "Mosch Ciocarlan," of which Tudor v. Flondor is both librettist and composer. The Musical Society Horo, under the direction of J. Morilla, has taken a leading position among the musical societies of Roumania, paying especial attention to popular Lieders.

Lillian Buchter, Dramatic Soprano Pupil of Madame Edwards.

Lillian Buchter is a young California singer possessing a dramatic soprano voice of that rare "golden quality." She is now studying with Mme. Edwards, whose New York studio is located at 814 West End avenue.

Madame Edwards predicts an exceptional career for Miss Buchter in the musical world. As an appreciation of Miss Buchter's scholarly and artistic ability Mme. Edwards asked her to take charge of the "class afternoon" at the Edwards' studio. Miss Buchter did so and greatly



LILLIAN BUCHTER.

interested the class with a paper on the "History of Italian Opera," giving vocal illustrations and leading in a general discussion of the subject.

MUSIC IN PORTLAND, ORE.

PORTLAND, Ore., January 29, 1907.

To Mrs. Walter Reed and J. Adrian Epping is largely due the success of the last annual Burns Anniversary, which this year was entirely musical. Their interpretation of Scotch songs and ballads pleased the vast concourse of Scotchmen assembled almost beyond expression. A number of Scotch songs unfamiliar to the majority were added to the old favorites. Kathleen Lawler's lyric soprano and Lulu Dahl Miller's contralto voices added much to the enjoyment of the evening, as well as the tenor of Carri-ck, of Newberg. Carl Denton proved a most satisfactory accompanist.

The concert given by William Wallace Graham at Sil-vertown last week was a notable success. A packed house greeted the violinist and received his program with enthusiasm. Anna Ditchburn, soprano, assisted with a number of songs, exceptionally well sung. Mr. Lucchesi accompanied.

May Dearborn Schwab was hostess at the meeting of the Operatic Club last week.

Carrie Seal's singing at the last meeting of the Men's Club of the Presbyterian Church has received a great deal of favorable comment.

Another singer who is meeting with cordial receptions is Elizabeth Johnson. She recently sang for the Portnomah Study Club "Mattinata" (Tosti) and "Sing Me to Sleep" (Greene).

A concert of unusual interest was given at Oregon City last week, under the auspices of the Christian Endeavor Society of the Baptist Church. The soloist, Eva Bennett, a promising young pianist, was assisted by Eula Bennett, Jessie McConnell, W. H. Boyer and Charles Cutter. The latter, who is a full blood Alaska Indian, is possessed of a bass voice of fine timbre, and has unusual intelligence and artistic perception. His rendition of the "Toreador Song" from "Carmen," and "Still wie Die Nacht" was extremely enjoyable. He is a pupil of W. H. Boyer.

Harriet Johnson, contralto, a member of the Amphion Quartet of the Third Presbyterian Church; Emma Harlow, contralto, Second Presbyterian Church, and Grace Gilbert, soprano, were soloists of the Tuesday Afternoon Glee Club of Rose Bloch Bauer, last week.

The last meeting of Marie Soule's Fortnightly Class was full of interest and brought out a number of promising students, some of them extremely young: Dorsey Howard, Daisy Chalmers, Pearl Barde, Alva Broughton, Charles Dundore, Beatrice Wilson, Lorna Ganong, Willard Hawley, Ethel Barksdale, Helen Gebbie, Lena Mertz and J. C. Rathbone.

EDITH L. NILES.

NEW ORLEANS.

NEW ORLEANS, January 27, 1907.

The midwinter festival of the New Orleans Choral Symphony Society was auspiciously opened on the 14th. The immense Athenæum, one of the most magnificent halls in the entire South, was filled with a cultured audience which convened to pay homage to Fannie Bloomfield-Zeisler. The name of this artist is sufficient to attract a large audience anywhere, so no more needs to be said than that she made a splendid conquest here, and that both press and public were quick to appreciate her playing. Madame Zeisler is wanted here again, and we hope the desire will be gratified.

The second concert of the festival served to introduce to the public Mr. Dunkley's "Adom Olom," a Jewish hymn, considered by competent judges a fine stroke in that particular style of music. The soloists were: Alice Eckman, Lawrence Laurence, Lanaux Faure, Bentley Nicholson and Robert Lawrence. The Schubert "Unfinished Symphony" followed. Robert Lawrence sang the "Otello Credo," and Evelyn Reed played the Liszt concerto in E flat. Mesdames Faure and Lawrence were successful in their respective solos. The evening closed with "Paul Revere's Ride," cantata by Carl Busch.

The third concert's program consisted of prelude to "The Deluge" (Saint-Saëns), "Phoenix Expirans" (Chadwick), concerto for piano and orchestra in A minor (Grieg), two Hungarian dances (Brahms), several soli, and "Fair Ellen" (Max Bruch). The soloists were: Mihr-Hardy, Laurence Faure, Bentley Nicholson, Robert Lawrence and Ernesto Consolo. The last concert was a fine climax. Its program follows:

L'Arlesienne, Suite No. 1.....Bisetz
Prelude, Minuetto, Adagietto, Carillon.
Orchestra.

Into the World, Cantata for Children's Chorus and Orchestra,
P. Benoit
Walther's Prize Song, from Die Meistersinger.....Wagner
Mr. Wegener.

Hungarian Fantaisie, for Piano and Orchestra.....Liszt
Miss Eda Flotte and Orchestra.
Aria, Queen of Sheba.....Gounod
Mme. Mihr-Hardy.

L'Arlesienne, Suite No. 2.....Bisetz
Pastorale, Intermezzo, Minuet, Farandole.
Orchestra.

The Sun Worshipers, Les Adorateurs du Soleil....Goring-Thomas
Orchestra.

The recent death of Adolf Polatschek will doubtless be a shock to his many distant friends. This venerable gentleman was known and beloved by many of the great artists all over the world. The firm in whose service he remained for thirty-three years paid a graceful tribute to his memory by placing his own brother to succeed him.

Hy. Wehrman's solo in the prelude to "Le Deluge" was one of the young artist's first achievements this season.

HARRY B. LOER.

The Hubert Arnold Benefit.

Worthy in every way of attention and support is the benefit performance now being organized in behalf of the widow and two children of Hubert Arnold, the excellent violinist and teacher, whose death was announced in the columns of THE MUSICAL COURIER a fortnight ago. This benefit will take place at the Hudson Theater on Monday afternoon, February 25, and a highly attractive program is being arranged. The theatrical as well as the many musical friends of the deceased musician are readily coming forward to aid in what is a most deserving affair. Hence the announcement that in addition to a concert the program will include acts from "The Lion and the Mouse" and "The Chorus Lady." This combination should ensure substantial support from the public. It is much needed, for Hubert Arnold's financial affairs were in anything but a prosperous condition, and he left his wife and children practically without means of subsistence. The artists who have so far promised to take part in the concert are Madame Jomelli, Estelle Liebling, Kitty Cheatham-Thompson, Mr. Dalmorès, Roze Zamels and many others. A strong working committee has been formed under the leadership of Hermann Klein and Charles Klein, who were both old friends of Mr. Arnold. Requests for tickets or subscriptions to the benefit fund may be addressed to the treasurer, J. H. Loring, at the Belmont Hotel, Forty-second street and Fourth avenue.

Dr. Jefferson Egan, the tenor, was a marked success at the concert on Sunday evening, January 20, given by members of the National Opera Company.

THE CREMONA LADIES' ORCHESTRA LEADER.

Jessie Baldwin van Broekhoven is the director and violin soloist of the Cremona Ladies' Orchestra, a novel organization composed of young women selected from among representative talented string instrument players of New York. The Cremona Orchestra has just returned from its second annual concert tour, having in ten weeks given fifty-eight concerts in various cities of twelve States. The St. Paul Dispatch says of her:

Jessie Baldwin van Broekhoven, leader of the Cremona Ladies' Orchestra and violin soloist, is a musician of ability, exacting from the group of young women under her leadership spirited, precise and interpretive playing. There was evidence that the musical intelli-



JESSIE BALDWIN VAN BROEKHOVEN.

gence of the very pleasing conductor had so well permeated the orchestra that each player knew what the composer wished to express and was earnest in the exactitude of her endeavor. The compositions were, without exception, selected from good composers.

Wilson G. Smith, in the Cleveland Press, says:

Mrs. Broekhoven, who is the wife of the eminent composer, is a violinist of excellent technic and sympathetic tone production. She played some solos with much artistic finish, and her corps of ladies rendered their selections in a pleasing style.

The Cincinnati Times-Star critic writes:

There is a daintiness, a lightness, a charm appertaining to the eternal feminine that was distinctly exhibited by the playing of the Cremona Ladies' Orchestra. The little waltzes, with their elusive moods; the small, exquisite gavottes; the stately, formal Bach airs and the pretty, superficial French melodies—these they played and these may they play over and over very often to delighted audiences such as heard them on Friday evening.

Gilbert Shorter Recital.

One of the artistic events of the week will be the dramatic recital, with music, given by Gilbert Shorter, the English impressionist reader, in the Waldorf-Astoria, on Friday evening next. Madame Adams, pianist and composer; Little Beryl, the child actress; Leona Watson, soprano; Robert Craig Campbell, tenor, and Arthur Griffith-Hughes, the well known Welsh baritone, will furnish the musical numbers on the program.

The patronesses are: The Countess Spotteswood Mackin, the Baroness de Bazus, Mrs. Edwin Gould, Mrs. Rhineland-Waldo, Mrs. John van Ness Roberts, Mrs. L. v. Scott, the Misses Archard, Mattie Sheridan, Mrs. Kid-dar, Mr. Somborn, Henry Crapo, Henry Otis Freeman, Eugene Whitney, Dr. Olsa and Mr. and Mrs. Winter-bottom.

W. J. Kitchener Pupils' Concert.

Mr. and Mrs. W. J. Kitchener's pupils entertained a fashionable audience with a program of decided interest in the Young Women's Christian Association Hall in West 124th street last Saturday afternoon. The Mandolin Orchestra, under the direction of Mr. Kitchener, made an excellent impression for its interpretation of Strauss' "Blue Danube" and Gradier's "La Paloma."

The members of the club taking part were Mrs. W. J. Kitchener, Minnie Levers, Olive Hobbs, Edward Berg, May Nevitt, Mrs. Kenahan, Maggie Bergen, George Atkins, Miss I. Shisler, Miss Thorndike, J. H. Moeckel, Dr. Edward Fox, A. Moeckel, Mrs. H. A. Newton, F. Wilson and W. J. Kitchener.

Helen Howarth Lemmel, one of Seattle's best sopranos, will soon leave Seattle for three years' study in Europe.



VIENNA, KRECHGASSE 9, JANUARY 9, 1907.

Mahler, the disciple of Weber and the foremost champion of Mozart, accomplished another stroke for Mozart by reintroducing, on Christmas evening, in a most excellent manner, the good old, ever popular "Barber of Seville." Not only the Figaro the barber, but Rosina, the gay Almaviva, funny old Doctor Bartolo, and the giant musician of Beaumarchais' story were most enthusiastically received. But these familiars would not have had their ovation had they not told their tale in "Rossini's immortal music." After having lain six years on their shelves, the scores of the "Barbier von Sevilla" have been taken down, dusted, Mahler's stick moves, and lo—Figaro still lives.

And long, too, will he live. With all the turns and twists in the plot and in the music, the opera is most lively and jolly. The many melodies, the movement, the action of the tale and more so of the music, and Rossini's achievement of making his music fit the situations or rather his discovery of a story that would suit exactly certain of his musical ideas, make indeed a great opera.

Little fault was to be found with the cast and less with the singing. None cared to find faults. The cast, the best the opera affords, was excellent. Selma Kurtz, who sings seldom and whose voice is highly prized, was Rosina. She has an extensive range. Her highest tones are controlled as exquisitely as the lower. She understands light and shade. Her Mimi in "La Boheme" is especially good. In a word her voice is singularly beautiful. She sang Rossini as well as Puccini. Her limpid tones and the ease and purity of her trills were a feature of the evening. For the music lesson she used Handel's "Allegro a Penseroso," and the rondo finale from Bellini's "La Sonnambula." Maikl was the lover Almaviva. His rich full tone blended well with Kurtz's silvery flow. Hesch was the doctor, Mayr was Basilio, Kittel was Marcellino, and Moser the sprightly barber. Judging from the enthusiasm displayed at the first two performances, Figaro the barber will continue his matchmaking for some time on the Vienna stage.

Mahler deserves praise for his artistic production. Last season he hammered with Mozart operas. At first his intention was not understood. Gradually with numerous repetitions the audiences became larger and more appreciative. He championed Mozart and repeated time and again most of the operas including the original version of "Don Giovanni." This year they are given in the cycle form of the Wagner operas, though not so often as during the preceding season.

"Mahler is preparing a production of Schillings' "Moloch."

By far the most important musical event in some time, of even more moment than Strauss' appearance, was Mahler's conducting of his new sixth symphony. Seldom does so brilliant an audience fill Music Verein Hall. Such an audience assembles not even to honor Rosenthal, Sauer, Godowsky, Ysaye or Sarasate. It was a court audience. And it was attracted by the short determined little man who has taken fate by the forelock and given us the result of his diagnosis in a vague history written in symphonic form which he designates "Tragic."

A history of what? One critic claims it is the history of a "hero," another, of a "colossus." It could be a history not of a man or thing, but of country life and a village in peace, and in war, with the ideal and prosaic of life mixed in as is painted by numerous tonal colorings. The prominence of the brasses and cymbals in the finale would indicate the desperate end of a "colossus," the numerous climaxes and periods of calm following would mean defeat of the "hero." The symphony tells of defeat and defeat. It is Hamlet like in mode of thought throughout, but the tone volume is not Hamlet's.

What did Mahler have in mind when he wrote this symphony? In reply to my remarking that he relates a history or tells a tale, he exclaimed, "It is music. I tell no story," and again, "Yes, it is for others to read in it what they wish." Still he has reflected in the music the churning of his mind on this tragic, intricate life of ours, filled as it is with some peace, some joy and many failures.

The andante is the peace, the scherzo the joy, and the finale is the overwhelming tragedy. The andante is inspired. Its themes are broad, soothing and have swing. The hero comes to charming fields and woods, and when there are climaxes of light limpid tones he has, in his peaceful wanderings, frightened away woodland nymphs; he also discovers satyrs, and in the scherzo he watches a few bacchanals. Mahler no doubt has gone to nature. The scherzo is orchestral imagery and fantasy, and delightful. And the finale!

Well, Mahler today is one of the master minds of the orchestra. There is, of course, Strauss, and Reger, too, is advancing. Philip Hale has his Frenchmen—D'Indy, Debussy and Saint-Saëns. But Mahler is the great master of the orchestra, which that evening consisted of 105 men. Besides the numerous string instruments there were brasses, and much woodwind, also the kettledrum, bass and muffled drums, cymbals, the xylophone, wooden clappers, tom-tom, tambourine, triangle, celesta bells, cow bells and hammer. All instruments were utilized to great extent in the finale. Each instrument had its individual part, and the extent to which Mahler carried this throughout was a prominent feature. At times as many as forty distinct parts combined. Mahler's mastery shows itself in the harmonization of the voices and the handling of the instruments. And his mastery is better realized when one knows that the symphony does not lack in themes and logical theme development. There were sets of strong themes in each movement, yet



GUSTAV MAHLER.

the composer interested himself more in the massive tone combinations. Melody is not life; life is better expressed in complex harmonization.

Although one can string together various of the tone effects of the finale and say they mean the defeat of a special hero, or the struggle to live of a huge, hulking colossus, the very shape of whose body precludes life, that belief is shattered by Mahler's statement that he tells no story and by the name "Tragische." This name must lead us to infer that the composer means Tragedy, the muse. But as Tragedy, the muse, is known only in her relation to the living, Mahler certainly thought of a being in connection with the muse. And as the tone volume is so large, the voices so many, and the symphony itself so long, no one, no especial hero, no especial monster, but a whole community or even the human race is dealt with. Tragedy does hurl blow after blow, climax after climax at the human race.

In the finale, one could well imagine himself in a country town. A novelty begins the movement. The strings imitate the hum of gossiping. There are church bells and sleigh bells. Then the pain begins. The strong, poignant, intricate climaxes, of which there is no end, mean tragedy. People are reluctantly torn apart, wooden clappers indicate the marching of soldiers. Devastation follows. The cymbals, drums, the climaxes and large volume of tone may represent not material noise, but the loud war of inner emotions. Great bursts of drums and cymbals and calmer chords and sequences form the ending. And no one can listen to the symphony and not realize that Mahler has painted Tragedy.

The eminent critic of the conservative Freie Presse, Korngold, writes:

The classical form is not abandoned, the traditional number of movements is retained as well as their traditional designation. And the allegro is really an allegro; the andante is an andante; the scherzo is a scherzo, and the finale, a finale. In the first movement indeed, the first section is repeated, this being an open declaration for the classical form. Only in the instrumental means employed is there an innovation; namely, the instruments of percussion are employed with a completeness which has been hitherto unheard, and which constitutes an organized invasion of rhythmic noises into the symphonic field. But even the instruments of percussion help to build, and even a hammer directly contributes in this. It clashes

in the last movement which, of a duration of thirty minutes, most perfectly sets forth the composer's intentions. A colossal structure built up in a thoroughly thematic style, and at the same time in a strict unity of sentiment. This sentiment Mahler designates as a tragic one.

And again:

But let us say at once that this gigantic finale, so artistically constructed, in which Mahler yields his peculiar style most boldly within the limits of the classical form, seems to us the most available movement. Certainly the energy which permeates every measure is unequalled. The current is not checked for a moment. Everything conceivable is done to separate the masses of tone and to make their distinction apparent. An introduction leading off in genuine symphonic fashion gives out the themes by means of anticipation of separate parts. Then these themes themselves are set forth in the sharpest light. The two developments are clearly worked out; everything is there, capitulation and coda. Our interest is constantly kept awake. The most dramatic developments provide for that. The tragedy is put on the stage in the strongest colors.

There is no symphonic movement of Mahler's known to us in which this master and sovereign lord of the modern orchestra has paid so little attention to light and shade as in the A minor symphony. It is a characteristic of Mahler's new principles of instrumentation to lay less stress on the blending of the different tone elements than upon a realistic exposition. This produces the sharp color, the designed coloristic peculiarity of his orchestration.

On the whole the new symphony surpasses its predecessors in the solidity of symphonic structure, also in its realisms and nerve harrowing intensity. Also it seems to us inferior in multiplicity and freshness of invention to the works last heard here, the third and fifth symphonies. The extraordinary capacity for composition, the bold inventive genius, the abilities of Mahler are exhibited in this unquestionably new though weaker work. Bülow said there is warm music and cold music. Mahler's is certainly not cold. It makes us all warm. A new symphony operates like an alarm. Friend and foe rush to arms, and against unconditional success is arrayed a rivalry which blindly opposes, often unfortunately, and without adequate knowledge.

So writes this authority.

The critic of the Allgemeine Zeitung has, among other things, this to contribute:

Alas, again cowbells! They ring out madness. And again it rises up. Shaggy limbed creatures, stamping and vying with one another. The hearers have long given up the idea of following the themes. The incisive trumpets, the raging horns, have made them unconscious. Suddenly the noise dies away. Over a low organ point of the drums, the trombones raise a mournful lament, the horns join them in a farewell strain, and the basses and the cellos, as if troubled in comfortless exhaustion. One more last roar. Soft drum beats. The colossus is dead—

A drama! But, alas, only a drama. One thing is certain, as an expression of volition, as a culture product of our times, Mahler's sixth symphony is most significant.

No doubt but that the symphony is with difficulty conducted. But to Mahler, skillful and incisive as he is, it was not taxing. He was given a stirring ovation. There was some hissing. The malcontents were most probably admirers or relatives of chorus ladies who had failed to impress the opera director. Mahler was forced to make eight bows; he came out reluctantly. It was an ovation such as is seldom given a great living composer, and attests Mahler's captivation of Vienna.

On remarking to him that I enjoyed best the second and last movements, he replied: "I am not pleased with the last movement." The taciturn little man was more willing to talk about his visitor than about himself. To my query as to a production of "Salome," he stated that "Some one has blocked a production." The Emperor, it is known, has an aversion to the book. Mahler said that Schillings' "Moloch" was in preparation. He, I believe, is not much given to new operas, but has manufactured great interest and love for Mozart in Vienna. In leaving, he wished me "much good fortune," and on my returning the compliment he roguishly exclaimed, "I do not need it," as indeed is right. He was born with the golden spoon, and etc.

Ferybulek's second recital, this time in Boesendorfer Hall, on the 28th, was even more of a success than his first.

Louise Gross gave a lieder recital the following evening, also in Boesendorfer Hall.

Concerts: Boesendorfer Hall—Marie Baumayer and Karl Piening; chamber music. Sevek Quartet. Music Verein Halls—Mahler's sixth symphony. Stephan Gold, lieder. M. MARVIN GRODZINSKY.

At a concert of his own compositions given by Henri Marteau at the Hotel Disch, Cologne, a string trio in F minor, a string quartet in D major, both remarkable works, were produced. His Lieder for soprano with quartet accompaniment was also given. The brilliant playing of the violinist himself met with great applause.

The Municipal Theater at Lemberg gave its first performance of Mascagni's "Friend Fritz" with great success. This work of Mascagni's has never had more success except in Italy. The libretto, taken from Erckmann-Chatrian's "L'Ami Fritz," appeals strongly to all German readers.

MILAN.

MILAN, January 15, 1907.

"La Gioconda" will finally be given this very evening at La Scala, after having been postponed at least four times on account of sickness among the artists. Meanwhile, it is interesting to take note of the following unedited letter which Ponchielli wrote just one year before his "Gioconda" was produced, to one of his intimate friends from Lecco, where he possessed a villa, on June 3, 1875:

"I am kept busy with this Gioconda, but I assure you that more than a hundred times a day I am tempted to desist; the causes are many. The first is, I have no faith in the libretto—too difficult and not adapted to my style of writing. As I am by nature never content, I am doubly so, given the elevated spirit of the verses and the difficulty of form, not finding the ideas I would wish. It is an incredible thing but I find more ease in putting to music ordinary verse. There are moments when I feel as though I could not give birth to an idea, as though I had lost all fantasy. It is a fact that just now I should have had another libretto written by another poet who wrote for the composer and not for himself. It would have been quicker work and I could have been ready for Carnival and Quaresima, this way it is impossible.

Add to this that the part destined to La Mariani is not a all her genre, which demands canto spianato, while the part of Gioconda is all rage, jealousy, suicide, poison—and the devil take all the exaggerations introduced in these last years, for which a singer is obliged to force and even speak, a continual declamation and scratching of the throat. We are out of the line, my dear Verdi, who says: "tornate all' antico" (return to the ancient), ought himself to give the example; in this way who knows where we shall finish!

I leave you now for fear of saying some stupidity—but one more. The public wants things smooth, soft, melody, clearness, and we are doing all we can to lose ourselves within confusion and complications. The person who now is giving me a formidable push is Boito, but I hope he will be sound enough to see the abyss for himself; then I shall stop. I'll take the libretto and put it in the last drawer of my desk. Affectionately yours,

A. PONCHIELLI.

Strange that a man with such sentiments while composing should have made an opera that has had the greatest run of any Italian opera ever written, at least in Italy. Libretto magnificent, music idem, and the singer, Maddalena Mariani Masi, with her sister as Laura, immortalized with "Gioconda."

The other day, in a discussion about tenors, some one mentioned Fancelli, saying that a voice like his will never be heard again. He was, besides, a fine looking fellow, but, of course, no refinement, remaining even in his most glorious days the son of a tanner. Native of Florence, at the Teatro Pagliano he was hissed off the stage. After becoming a celebrity, he was offered any amount if he would sing at Florence, but he steadily and obstinately refused. He grew very fat. One day when stepping into a cab, while saying he was as light as a butterfly, the step broke. The coachman growled and muttered, "The devil take such a butterfly!"

In an omnibus, one day, he sneezed in rather a noisy manner, and when a lady indignantly remonstrated, he proudly turned around and said, "Anyway, you can say you have heard Fancelli's voice!" He was engaged for eight consecutive seasons at La Scala, but the Scala of that time would never have tolerated such singers as one hears even there nowadays. Fancelli was very fond of singing for his fellow citizens in those low little osterias, to the despair of the Florentine impresarios.

Ricardo Zandonai, of Frento, has composed an opera on the subject of "The Cricket on the Hearth." What some connoisseurs have heard, including myself, is really beautiful—such finesse, such harmony, such *real music*. He is a great protégé of Boito, and Foscini will soon give "The Cricket" a private hearing.

Nicolo van Westerhout is a beloved name in Naples. One of these days at the San Carlo his opera, "Colomba" will be given. The libretto is taken from a book of Prosper Mérimée, and is said to be a savage sister of "Carmen." Van Westerhout died a few years ago at the early age of thirty-six, after having given to the world some beautiful music in the form of sonatas, symphonies, concertos for piano and violin, etc.

"Aida" at Carlo Felice, of Genoa, was a mediocre success.

"Adriana Lecouvreur," by Cilea, with Febea Strakosch, was an interesting success.

The much discussed "Zaza," by Leoncavallo, had a better success at Messina than Massenet's "Manon."

At the same time that "Adriana Lecouvreur" is rejoicing the ears of the people of Mantova, at Venice, which is not far away, the same opera was received frigidly.

Lorenzi Perosi has won a suit against a cinematograph company for having, during Holy Week of last year, used his name and introduced his music for the projections of "La Passione di Cristo."

At the Dal Verme Leoncavallo's "La Bohème" had a good success; still there is nothing extraordinary, neither also played.

in the score nor in the interpretation. The libretto, by Leoncavallo himself, is far more faithful to Mürger's "La Bohème" than Puccini's.

Another suit was lost quite recently at Rome by Ricordi against a cinematograph company using the music of "Rigoletto" in gramophone to their projections.

Modena, Reggio d'Emilia and Parma are three of the most important theaters in Italy. What passes at the Scala is sometimes not tolerated at those theaters.

I cannot refrain from giving my opinion on the great success of "Gioconda"—success all around, but first and foremost for the music, that real, Latin type of music, music that caresses the hearing, music that goes right to the heart, music sincere and based upon real, sound melody and passion. All the snobs that pretend to admire "Salome," not alone, but to understand the complex score, indulgently smiled at the real enthusiasm of the immense public, to which Foscini's baton and Signora Burzio's marvelous voice contributed not a little. I really never heard a dramatic soprano of such real dramatic quality, such fluid tones, such vibrant timbre. It is too bad that she feels the part musically more than dramatically. Her acting is not always convincing, is very often conventional and even exaggerated. She is young, though, and has time before her to study and perfect herself in that line. Zenatello, the tenor, fully redeemed himself as Enzo, for his Don José had been fiercely disapproved at the last performances of "Carmen." He did not give the character that soft and mellifluous cachet that Gayarre and Marconi gave it, but presented a new and more passionate interpretation, more adapted to his vocal means, and he won the battle with full honors. Laura, mezzo soprano, who is supposed to be a sort of Juliette, was well sung by Signora Petri; too bad she has not the physique du rôle, being entirely too massive. The baritone, Amato, has a beautiful voice, but his interpretation of the fiendish personage of Barnaba was tame. Elsa Bruno, contralto, was the only black spot in the performance, singing with a rough voice and out of tune. Scenery and costuming simply beautiful. "Gioconda" will be one of the pillars of the season.

A strange coincidence. While here we have a Carmen who outdoes all previous Carmens as to original interpretation, so in America, in New York, at Hammerstein's, you have Bressler-Gianoli, who, by what I read of her, has about the same points of innovation in her interpretation.

D. P.

Musical by an Exponent of Jean De Reszke.

Ross Willard David, who studied in Paris with Jean de Reszke last season, and who is an exponent of the Jean de Reszke method in this country, gave a musicale last Wednesday evening at his studio, 22 East Twenty-second street. Oscar Seagle, the baritone, another De Reszke artist pupil, sang the prologue from "I Pagliacci," and the guests were greatly delighted with the noble voice and style of the singer. It was regretted that Mr. Seagle could not be heard in New York again before his departure for Europe. He is going back to Paris to spend another year in study with the great tenor.

Mrs. Byrne-Ivy, the oratorio contralto, added much to the musical pleasures of the evening by the richness of her voice and her use of it, and by her charming personality. The instrumental music was contributed by Harry Arnold, pianist, and Alfred Drake (a nephew of Digby Bell), violinist.

The host, Mr. David, a tenor with a pure, full and musical voice, aroused the greatest enthusiasm by his singing of the Rudolph aria from "La Bohème." His high C had the true chest ring. To hear two such De Reszke pupils in one night was a rare privilege that no one present is likely to forget. It is a pity that such a tenor cannot be heard in opera.

Mesdames Drake, Ruggles and David played the accompaniments.

At the third concert at the Gurzenich Hall, Cologne, the novelty was "Die Deutsche Fanne," the latest work of Frederick Koch. It is described as an idyll from the German pine forest, for a low male voice, mixed chorus and orchestra, words by the composer.

At the second subscription concert under the direction of Professor Schwickerath, at Aix-la-Chapelle, the "German Requiem" of Brahms and Bach's cantata, "Wachet auf" were performed.

The second Philharmonic concert of the Royal German Theater, at Prague, gave the symphonic poem, "Finlandia," by Jean Sibelius, and Berlioz's "Symphonie Fantastique." The overture by Edward Elgar, "London Street Life," was

CANADIAN ITEMS.

TORONTO, January 29, 1907.

One of the most attractive affairs at the Victoria Theater, Victoria, B. C., this month was Mme. Schumann-Heink in one of her song recitals on January 9.

Judges selected for the Governor-General's Musical and Theatrical Trophy Competition at the Russell Theater, Ottawa, from January 28 to February 2, are George Whitefield Chadwick, of Boston; Mrs. George Riggs (Kate Douglas Wiggin), and Langdon Elwyn Mitchell, the playwright.

No successor to Dr. F. H. Torrington, as organist and choirmaster of the Metropolitan Church in this city, has as yet been announced.

Journalists must not forget that the director of Toronto's famous Mendelssohn Choir is now "Dr." and no longer "Mr." Vogt, that honor having recently been conferred upon him in this city.

Dr. Edward Fisher returned to his duties at the Toronto Conservatory of Music this week, after a flying visit to his former home, Boston.

The January Number of the Conservatory Bimonthly is a credit to its new and accomplished editor, Mrs. J. W. F. Harrison (Seranus).

Sympathy is expressed in Toronto this week for Charlotte Beaumont Jarvis, the Canadian poetess, composer and pianist, owing to the death, on January 15, of her husband, Edgar J. Jarvis. Mr. Jarvis was the first person to fully appreciate "Rosedale," Toronto, where he built beautiful and palatial homes, including "Glenhurst," "Craigleigh," "Hill Crest" (now "Deancroft"), "Sylvan Tower" and his late residence, "Evenholme." Though of a private nature the funeral on January 17, at 3 P. M., was attended by prominent persons, among whom were Sir John Alexander Boyd, the Archbishop of Canada, Provost Macklem (of Trinity College), and Honorable Charles Moss (Chief Justice of Ontario). The flower laden bier, carried from the threshold by seven sons of the deceased, Beaumont, Paul, Harold, Herbert, Louis, Percy and Norman, presented an exceptionally noble and memorable scene.

The Toronto Globe contains an able and comprehensive appreciation of Jean de Reszke by his talented pupil Mrs. Le Grand Reed, soprano, who gave a concert at Massey Music Hall January 19.

Jessie McNab, the dramatic soprano, will remain in Toronto for the present season.

William Galbraith, after twenty-four years' service, has retired from his position as organist at Knox Church.

Several of Arthur Blight's vocal pupils, assisted by Edith May Yates, pupil of W. O. Forsyth, and Lilyan Smith, accompanist, were heard at Nordheimer Hall on January 26.

Roy Nordheimer, only son of Samuel Nordheimer, of the well known piano firm, returned last week with his mother to "Glenedyth," owing to his unfortunate attack of typhoid fever at Kingston.

Grace von Studdiford, the operatic singer, was taken ill and sent to a hospital in Toronto this week, in the course of her vaudeville engagement at Shea's Theater. It is hoped that before long she will have recovered from the attack of appendicitis, from which she is suffering.

The annual concert of the Elks' Minstrels, at Massey Hall, on January 11, was a successful event, under the management of A. I. E. Davies and George Smedley. Among those taking part were Frank Bemrose, Ruthven Macdonald and A. M. Gorrie, while chorus and orchestra were important features. The proceeds are for the Western Hospital.

Not every singer has had the distinction of having her jewels stolen, but it is reported that this week the talented vocalist, Miss World, has endured that experience in Toronto.

M. H.

QUINCY, ILL.—Pupils of James R. Roach are rehearsing "The Pirates of Penzance." The operetta will be sung some time in March, with the following Roach students in the cast: Clara Duker, Mrs. Charles Unbehaun, Harry Breitenstein, Carl Cauldwell and Valentine Booth. Mr. Roach himself will sing the role of Frederic, a pirate apprentice.

Berlioz's "Les Troyens" had at the Theater de la Monnaie, Brussels, its first complete performance in the French language.

BOSTON.

HOTEL NOTTINGHAM,
BOSTON, Mass., February 2, 1907.

Second Concert by Jordan Hall Orchestra.

The second concert by the Jordan Hall Orchestra included in its program the following works: Overture to "Hänsel und Gretel," Humperdinck; "Cahal Mor of the Wine Red Hand," H. Parker; rhapsody for baritone and orchestra; three movements from symphonic poem, "Psyche," César Franck; "Academic" overture, Brahms. Ralph Osborne was the baritone soloist. That Wallace Goodrich, the orchestra's conductor, has already achieved a result, whether fulfilling his own ideas or not, is something of interest when it is noted that Boston has a surfeit of things musical and will continue to have, until local managers learn that by studying the people, their tastes and inclinations, a musical drought might be a desirable thing, that thereafter audiences might be hungry for music, and patronize visiting artists and local concerts all the more. In the face of Boston's musical problem, Mr. Goodrich formed an orchestra, secured enough subscribers to insure its success, at least financially, and has given two concerts with good audiences in attendance. To satisfy all has not been the endeavor. But to furnish excellent chamber music, music within the grasp of the average attendee of concerts in general, has been the dominant idea, and in this Mr. Goodrich is already successful. The programs of the new orchestra have been interesting; they have suggested individuality and have inspired the public with confidence in Mr. Goodrich's judgment and conductorship. The men play well and are securing rhythm, ensemble craftsmanship, becoming even at this early stage responsive to Mr. Goodrich's magnetism. The performance was exceptionally good in the three movements of César Franck's symphonic poem, "Psyche," being a series of tone pictures which suggested the episodes admirably.

Mr. Osborne had an almost thankless task in Parker's rhapsody for baritone and orchestra. He has an agreeable voice, and did parts of the text with tone skill. The next concert and the final one for the season will take place in Jordan Hall on February 28.

Madame Edwards—a Former Boston Teacher.

THE MUSICAL COURIER's representative was given genuine pleasure last week by attending the second in a series of "class afternoons," so called, at Madame Edwards' beautiful residence studios, 814 West End avenue, New York, when Lillian Buchter, a California girl with a "voice of gold," a pupil of Madame Edwards, gave a class talk on Italian opera, which was accompanied by a program of beautiful songs. By "class" is meant a set of young women from here, there and everywhere, with a serious aim in life, and the Edwards studios show a larger number of students better informed on general ideas concerning technique, with its actual demonstration, than perhaps any other. Madame Edwards now has several Boston singers who formerly studied with her when a resident here, resuming their studies in her New York studio. She also has a large and serious minded contingent from far away California, where this teacher's fame rests secure, built as it was on several seasons' work with some of the glorious voices in the Golden West.

On Wednesdays in January, February and March a prescribed course for the investigation of opera, co-operating with an attendance upon opera at either of the houses now open in New York, was arranged by Madame Edwards and assiduously pursued by all of her pupils. Of the "large class" studying with this teacher not one has

an inferior vocal equipment to start with. Madame Edwards preaches "breath, breath, first, last and always."

The Sunday Chamber Concert.

The forty-third Sunday Chamber Concert had its program furnished by the Olive Mead Quartet and Ernst Perabo, pianist.

The quartet's work seems to have ripened since its last performance here. There was taste, conservation of tone force, and a rhythmic elegance which produced many happy moments, and the work was generally interesting.

Ernst Perabo, one of the most widely beloved of musicians in the East, gave an admirable performance of his solo numbers, besides being a very agreeable ensemble player. He never fails to please the young musician and the seasoned musician alike. He does not pose as a player of virtuoso qualities, but nevertheless gives brilliant readings to many of his numbers. The hall was filled with people who admire the Olive Mead Quartet, and embraced the Sunday Chamber Concert for hearing this organization. The crowd has not in any sense decreased in size since the initial concert of the series, and H. G. Tucker is to be congratulated on his ability to select artists so capable of holding the public interest.

Clara Tippet's Pupils' Recital.

Clara Tippet's Portland (Me.) studios were filled to overflowing on Wednesday evening, January 30, when two of her pupils, Martha F. B. Hawes, contralto, and Grace Farrington Homsted, soprano, sang a program of songs. Mrs. Tippet, who is an exceptional accompanist and one who plays with most artistic sympathy, was at the piano, the result being that both Mrs. Homsted and Miss Hawes sang to the delight of everybody present. Both of these singers sang at the last Maine Festival, and hold good church positions, but felt that Mrs. Tippet's teaching had much for them in careful tone placing, enunciation, that much prized and yet much left undone essential in all artistic singing. There were songs from Handel, Hue, Ritter, Cornelius, Henschel, Grieg, Woodman, Manney, Coleridge-Taylor and Brown. Two assisting singers, Mr. Kennedy, tenor, and Mrs. Stevens, baritone, did excellent work.

Third Schnitzer Recital in Boston.

"Another triumph for Schnitzer!" The above expression was the general one after Miss Schnitzer had played her third program in Boston this season. How few are able to appear even the second time without a perceptible dwindling of audience and likewise of enthusiasm. But Boston is satisfied that she is an artist, and has tested her in all kinds of programs. Her first number of Saturday's program was Liszt's sonata in B minor, in which she was satisfactorily brilliant and persuasive. The impromptu, Schubert, was exquisitely dainty in reading, and demanded an encore. The Schubert-Liszt "Soirée de Vienne," No. 6, was charmingly engrossing and the closing Liszt rhapsodie, No. 11, won for her an actual ovation. For a girl of apparently not more than twenty years her American tour is already a dazzling triumph.

Jessie Davis' Engagements.

Jessie Davis, whose work as a pianist and teacher is noteworthy, booked the following engagements for the past month: January 6, musicale, Boston; January 8, charity concert, Boston; January 9, 10, 11, 12 and 16, musicales in

Boston; January 17, charity concert at Mrs. Gardner Lane's; January 18, musicale, Boston; January 22, Jordan Hall; January 23, musicale, Boston; January 24, MacDowell Fund concert; January 24 (evening) and 25, musicales in Boston. For February Miss Davis will appear on February 4, in a musicale in the city; on February 7, in the second MacDowell Fund concert; on February 10, in a musicale at Chestnut Hill; on February 11, in a musicale in Boston; on February 14, she will appear at the Thursday Morning Musical Club, when she will play the Arensky trio with Messrs. Bak and Barth; on February 21, at Jordan Hall, and on February 25, at a musicale in Milton.

Pupils of Anna Miller Wood.

Rose McCann, a prominent soprano in Galveston, Tex., is in Boston this winter studying with Anna Miller Wood. Recently Miss McCann was called upon to substitute in the choir of the Universalist Church in Lynn, Mass., and aroused genuine enthusiasm for her beautiful work. Her voice is a pure lyric soprano of exquisite quality, and under Miss Wood's tutelage has gradually developed in all ways.

Heinrich Gebhard's Engagements.

The Kneisel Quartet had Heinrich Gebhard, pianist, to assist in their Philadelphia concert of January 21. In the César Franck quintet Mr. Gebhard scored a brilliant success. On February 3 this artist gave a recital for the Algonquin Club, on the 10th he appears in a drawing room musicale in Brookline, on the 18th in Miss Terry's series at Hotel Somerset, and on February 21 in a piano recital in Worcester, Mass. The "class rehearsal," as Mr. Gebhard called a studio recital by several of his advanced pupils, and which was hoped to be given during January, has had to be postponed on account of Mr. Gebhard's pressure of musical engagements.

Madame Bloomfield-Zeissler's Boston Recital.

After a period of three years Mme. Bloomfield-Zeissler returned to our city with renewed pianistic zeal and a decided gain in proving a drawing card to our people, who have been overwhelmed with musical affairs the present season. Tuesday afternoon Steinert Hall held one of the largest and most representative of Boston audiences, one which was brilliant and discriminating and more than ever impressed with the virtuosity of this woman's artistry. The program included:

Sonata, op. 31, No. 2.....	Beethoven
The Erlking	Schubert-Liszt
Scherzo, op. 31.....	Chopin
Study, op. 10, No. 12.....	Chopin
Waltz, op. 64, No. 1.....	Chopin
Polonaise, op. 53.....	Chopin
Concert Study in F minor.....	Liszt
Dancing Doll	Poldini
The Juggleress	Mozzkowski
Serenade	Rachmaninoff
Arabesques on Theme of The Beautiful Blue Danube (Strauss)	Schulz-Evler

Her playing seemed fired with new life, and her old-time charm permeated the little colorful bits with which her fingers and brain provoked such charming moods in her listeners. Mme. Zeissler was enthusiastically received, and Boston still acknowledges her force and power in the musical world.

First Concert in the Somerset Series.

Mark Twain's attractive daughter, Clara Clemens, the contralto; Francis Rogers, baritone, and Arthur S. Hyde, accompanist, furnished the first program in Miss Terry's



Katharine
The English Pianist

The Boston Press, on the occasion of Miss Goodson's American Debut with the Symphony Orchestra, January 18 and 19, 1907.

"The wildest applause and recall after recall followed. We most cordially join in the popular verdict."

—Boston Daily Advertiser.

"An artistic temperament of vitality and poise."—Boston Transcript.

"Her performance was one of rare brilliance."—Boston Herald.

"She was recalled several times amidst loud plaudits, and Dr. Much smiled as though he enjoyed the tributes of appreciation bestowed upon the English visitor."—Boston Globe.

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Boston, Mass.—Season of 1906-1907.

SUNDAY CHAMBER CONCERTS.

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SUNDAY AFTERNOONS,

From December 3 to February 17, inclusive.

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STUDIOS: Swan Bldg., Lowell, Mass. PIERCE BUILDING,
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Hotel Somerset series, which began on Monday afternoon, January 28. Mr. Rogers was never in better voice, singing "Love Me or Not" (Secchi) and Brogi's "Visione Veneziana" most admirably, the latter calling forth such hearty enthusiasm the singer had to repeat it. Mr. Hyde accompanied with taste, but he is better equipped and hence known as an organist than pianist. The program was of good length, but evidently pleased the large and fashionable contingent present. Mr. Rogers' songs included a group from Secchi, Purcell, Haydn, Dyer, and closed with the group "Visione Veneziana" (Brogi), "Dit-moi" (Hess), "The Victor" and "My Native Land" (Hugo Kaun), closing the program with two well sung duets with Miss Clemens, "Is It the Voice of the Dawn" (Villiers Stanford) and "It Was a Lover and His Lass" (Walthew).

Miss Terry's next afternoon will consist of a piano recital by Carl Baerman, whose program will include the twelfth rhapsody of Liszt and Chopin's ballade in G minor.

A Tribute to Clara Tippet.

The delegation of English teachers who are in this country visiting schools, both private and public, for the purpose of studying methods for perfecting one general system of education throughout the schools of Europe and America, were guests at a certain fashionable day institution in Brookline recently. Grace Ross Horne, a pupil of Clara Tippet, is one of the instructors in music there, and was the one chosen to demonstrate to the august committee her "method" of imparting to a host of children from six to twelve years. Miss Horne was highly successful in proving to her visitors that she herself had been admirably taught, and likewise knew how to impart what she herself was mistress of. The English visitors were impressed with this bright young woman's musical versatility and expressed themselves so. This is indeed a just tribute to Mrs. Tippet, who has a way of making her work constantly entertaining, besides spurring the student on to real achievement. She has been importuned by a church committee in a flourishing New England city to furnish sopranos for as many as three church positions. Mrs. Tippet's standards being high, she considers that not one of her pupils, even though advanced, is really proficient enough in singing to yet fill so important positions as these are.

Anna Miller Wood's "Wednesdays."

Informal "Mornings" in her studio are being adopted by Anna Miller Wood as a most admirable way for guests and pupils to affiliate in both the social and artistic field. "Wednesdays, from 10:30 to 11:30," the little informal note states, and those who know Miss Wood's artistic studio den in the Pierce Building also know that they will be entertained most pleasantly while the guest of her and her pupils. On last Wednesday Miss Wood did the singing. This, she feels, is a part of the musical curriculum of her course to voice pupils, as it teaches interpretation, diction and so forth, as applied to certain song writers. The pupils declare they learn much from hearing Miss Wood sing. At her last Morning she gave a group of songs from Franz, the same she gave so charmingly at the recent Chickering chamber concert. Sophia Rhein, a young woman from Indiana, gave excellent assistance with piano numbers. Besides the Franz group Miss Wood sang Schumann songs, and Margaret Lang's "Irish Love Song," "Arcadie" and "April Weather." On next Wednesday three more of her less experienced pupils will sing for friends.

An Interesting Boston Gallery.

What is without doubt the finest private collection of photographs of native American musicians known is owned by Wilfred A. French, editor of the Photo Era, of Boston. The list has been carefully prepared, and was loaned last fall to the Worcester Art Museum, at its third annual exhibition of photographs. This gallery includes the following musicians: Emil Mollenhauer, Nordica, Louise Homer, Olga Samoroff, Marie Nicholls, Bertha Cushing Child, Mrs. H. H. A. Beach, George W. Chadwick, George Proctor, Olive Mead, John K. Paine, Jessie Ringen, Lillian Blauvelt, Isabelle Bouton, Edward MacDowell, Benjamin J. Lang, George Hamlin, Mary Hissem de Moss, Walter Damrosch, David Bispham, Theodore van Yox, Charles M. Clark and Horatio Parker. These photographs were reproduced last winter in the pages of the Photo-Era which showed exceptional art in the arrangement and superiority of the work. Mr. French has these photographs hung in his library at Roxbury, Mass.

"The Creation" by People's Choral Union.

Grace Bonner Williams, soprano; Clara Staudenmayer, alto; Clarence Shirley, tenor; Leverett B. Merrill, bass; with Herman Shedd, organist; Edith H. Snow, accompanist, and members of the Boston Symphony Orchestra with Jacques Hoffman, principal, presented with the background of a big chorus, directed by Samuel Cole "The Creation," in Symphony Hall on January 20. Oratorio

in Boston is proverbially popular—very large audiences always being in evidence. That Mr. Cole has the chorus well in hand, and is fully capable of leading it much further shows his ability as an all round conductor. However, there are comparatively few ideal organizations, as it is, after all, largely a matter of whether the listener is at a medium distance from the chorus, too far forward or back, and the acoustic qualities in general considered. The People's Choral Union now compares very favorably with other organizations of the East.

Mrs. Williams never sang more beautifully than on this evening. She sang without effort or display of any kind. "With Verdure Clad" and "On Mighty Pens," were given in an admirable way. Clarence Shirley sang the air, "In Native Worth," with much beauty of tone, and Mr. Merrill's numbers were generally well done. The chorus' singing of "The Heavens Are Telling," was highly effective. It was one of the most satisfactory performances given in Boston for some time, and showed that Mr. Cole has need to congratulate himself on his rich achievement.

While studying in Florence, Italy, several years ago, Effie Palmer saw in the Church of San Marco, in Florence, the historic Savonarola chair that stood in the cell he once occupied. Miss Palmer became enthusiastic over its beauty, and had an exact copy made and carved by hand. She left Florence before its completion, having it brought over recently by her friend, Signora Savini, wife of the eminent Italian surgeon, of New York. It stands at present in Miss Palmer's studio at the Pierce Building, and is a thing of rare workmanship and beauty. Two of her pupils recently gave her an exact copy of one of the frescoes by Fra Angelico in the Church of San Marco, in Florence.

A benefit for the Tyler Street Day Nursery was held at Mrs. Kehew's Beacon street residence on January 21, the occasion and object calling out a very appreciative audience. Members of the Boston Symphony Orchestra, with Frederick Mahn, leader, gave Suppé's "Poet and Peasant," selections from "Carmen," Nevin's "A Day in Venice." The baritone of the program was Augustus Hazard Swan, of Newport, R. I., who gave much pleasure with a very artistic rendering of Mozart's "Le Nozze di Figaro," Nevin's "Recall Our Love," and as an encore Edith Noyes Porter's "When All the World Is Young." Another selection by Mr. Swan was Joseph L. Roeckel's song cycle, "Illusions," (1) "The Heart of the Flagon," (2) "The Heart of the Maiden," (3) "The Heart of the Song," and was accompanied by Mrs. Porter. Mr. Swan was accorded a most welcome greeting, and made a dignified impression with his general artistry.

Chickering & Sons announce a series of three concerts of old chamber music performed upon the instruments for which it was written, in Chickering Hall, under the direction of Arnold Dolmetsch, on Wednesday evening, February 27, March 13, and April 3. English music of the sixteenth and seventeenth centuries will comprise the first program, written for a chest of viola, lute, virginals, violins, treble and bass voices. French music of these centuries for viola, viola d'amore, viola da gamba, harpsichord and the voice will be heard at the second, while the program of the third and last concert will be J. S. Bach's music, a concerto for harpsichord and strings, a sonata for flute, viola d'amore, viola da gamba and harpsichord, and the "Comic Cantata."

Louis C. Elson, of the New England Conservatory of Music, lectured in the noted School for Boys, at Groton, Mass., recently on "Scottish Songs."

The Boston Symphony Quartet gave its fourth concert of the season at Chickering Hall, on Monday evening. The three numbers—Brahms' quartet in B flat, op. 67; Tchaikowsky's piano trio in A minor, op. 50, and Mozart's quintet for clarinet and string in A were given. Victor Benham was the assisting pianist and Georges Grisez played the clarinet. The fifth concert will be given on February 25.

MORE BOSTON NEWS.

February 17 is the date for the Handel and Haydn Society's miscellaneous concert in Symphony Hall. The artists assisting, it will be remembered, are Madame Schumann-Heink, Edward Johnson and Emilio de Gogorza. The program consists of Dvorák's setting of Psalm CXLIX, Mendelssohn's "First Walpurgis Night," followed by excerpts from operas.

George Proctor, one of the faculty of the New England Conservatory of Music, will give a piano recital in Jordan Hall on the 4th inst. A rhapsody by Brahms, two preludes, a nocturne and sonata by Chopin, and other interesting compositions are included in Mr. Proctor's program.

The Faeltten Pianoforte School continues to give weekly recitals in Huntington Chambers Hall, at which they present programs of much musical interest.

February 18, Manager Mudgett has arranged for the coming of the Pittsburg Orchestra, this being its first appearance here. The concert will take place in Symphony Hall, with Emil Paur, who has not been in Boston for several years. Weber's overture to "Oberon," Liszt's "Spanish Rhapsody," Brahms' variations on a theme by Schumann (scored for orchestra by Mr. Paur) and Schubert's "Unfinished" symphony are included in the program.

The annual concert by the Jamaica Plain Singing Club will take place early this month. The orchestra in attendance was organized by Benjamin Guckenberger, the director and conductor of the club. The program offers many good numbers and is one of the very best ever given by this organization. The two chief works are "Clarice of Eberstein," in which Ella May Courts (soprano), Miss Macdonald (alto), Richard Tobin (tenor) and Claribel Somers (soprano) will sing, and "Le la Walla," a ballad for mixed chorus and orchestra. Additional numbers will be mixed choruses and choruses by men and women.

The song recital at Gloucester, Mass., on the 23d by Margaret Gerry Guckenberger, mezzo-contralto, was of brilliant moment to her many admirers there, as they well recalled the many "smart" musical evenings tendered them during past summer seasons, when Mrs. Guckenberger sang her way into the hearts of all the "set." Her program was under leading social patronage and was an event of musical importance. Her program opened with a most attractive group from Elgar, Secchi, Strauss and others, followed by the aria, "Ah, My Heart Is Weary," from "Nadeschda" (Goring-Thomas), and a group of children's songs, closing with another attractive group. The Gloucester press said of her singing:

Mrs. Guckenberger possesses a voice of remarkable clearness, which is under excellent control, and her various numbers were finely interpreted. In her second selection, "Where Corals Lie," she showed a rare quality of mellowness in the lower notes, while the smoothness of her execution was a marked feature of every number. While her voice is not that of high soprano, she nevertheless reached several high notes with a clear and flute like tone, and in fact her entire performance showed the effect of good training and development upon a naturally beautiful voice.

The fourth at home and musicale in the series being given by Edith Noyes Porter came off the first Friday in February at her spacious studios at 149A Tremont street. The program was made up of old English and old French numbers. Mary Piper, a very young girl soprano, with a very promising voice, and Mrs. George B. Rice, contralto, sang. Edith Christy Miller, violinist, and Carl Dodge, first cellist of the Jordan Hall Orchestra, assisted. Mrs. Porter played the accompaniments. Many musical people were present and enjoyed the fine program.

Charles Delmont has been visiting New York, where he has created enthusiasm with his singing, never being in better voice or mood than at present. During the autumn he booked engagements all through New England, and recently with the Malden Musical Club, when he made a tremendous "hit" with all of his work. His voice created a stir when he sang high G in the prologue from "Pagliacci," Leoncavallo. His engagement with the Brooklyn Oratorio Society is one of especial artistic importance.

Wilhelm Heinrich's "Lenten musical mornings" are just announced, and will please all former subscribers of these affairs, as they have always introduced songs and singers of exceptional interest. Mr. Heinrich's proposed plan is to give programs from living composers under the personal direction of each composer. Entire programs will be devoted to songs by Mrs. H. H. A. Beach, Max Heinrich, B. J. Whelpley and Edward MacDowell. The assisting artists will be Madame Gilbert, M. Giraudet, Mrs. William H. Sherwood and Mary Fay Sherwood, each coming surrounded by a special halo of musical and artistic interest. These concerts are by private subscription, and will take place at the Tuileries on Wednesday mornings on the dates March 20 and 27, April 10 and 17.

Gabrilowitsch will appear in a piano recital at Jordan Hall, February 20.

Gertrude Peppercorn, the English pianist, will give a recital at Jordan Hall, Tuesday evening, February 12.

Madame Melba's concert, booked for March 16, has been changed to March 19. WYLYNA BLANCHE HUDSON.

The Society of the Beethoven House, at Bonn, made last year important additions to its collection of manuscripts, namely, the "Coriolanus" overture, the third Rasumoffski quartet, op. 59; the sonata, op. 28, and the Lieder, "An die entfernte Geliebte." The "Kyrie" and "Gloria" from the "Missa Solemnis," in the original transcription for the press in Beethoven's own hand, was presented to the society by Frau Schoon. A French edition of the symphonies was sent to the society by Herr Zeigler.

ALBERT ROSENTHAL SUCCESS.

American musicians are coming more and more to the front in Europe, and among the younger artists who are winning laurels abroad Albert Rosenthal, the youthful California 'cellist, is one of the most successful. He was born in San Francisco, but he went abroad as a child, and the greater part of his life has been spent in Europe. In so far as environment and education are concerned he is essentially European. Young Rosenthal has gone through a long and thorough schooling, having studied for more than a decade under the world's greatest masters—Hugo Becker, David Popper and Anton Hekking. The following press notices from Budapest, Berlin and Danzig show in what high esteem he is held by the critics of the European art centers:

"In yesterday's concert at the Musikakademie a young



ALBERT ROSENTHAL.

'cellist, Albert Rosenthal, aroused a great sensation. He played Malique's andante and a piece by Popper, and astonished the public with his brilliant technic, the warmth of his 'vortrag' and the brilliance and color of his art. The hearers of yesterday's concert could admire a highly developed talent."—Független Magyarország, Budapest.

"Albert Rosenthal assisted by playing two 'cello solos that again fully displayed his extraordinary technic and his soulful interpretation."—Danziger Abendzeitung, December 10, 1906.

"In the second Symphony concert, the last number on the program was the beautiful concerto by Dvorák. The distinguished 'cellist, Albert Rosenthal, performed it in a most artistic and virtuoso manner which brought forth enthusiastic applause and numerous recalls."—Danziger Neueste Nachrichten, December 10, 1906.

Concert by the New York Quartet.

The New York String Quartet, of which Bernard Sinsheimer is the first violin, gave a concert Sunday night in the hall of the Young Men's Hebrew Association, at

Ninety-second street and Lexington avenue, assisted by Mrs. A. F. Sinsheimer, pianist, and Ella Krause, soprano. The music played included one movement of the Mozart quartet in D major; two movements of a quartet by Ippolitov-Ivanoff; one movement of the Arensky quintet, for piano and strings; the familiar Tschaikowsky andante cantabile; the Boccherini "Menuet," and a Russian dance by Napravnik. Miss Krause sang songs by Ardit, Gilberte and Weckerlin. The program delighted a large and friendly audience.

Schumann-Heink Home for a Few Days.

Madame Schumann-Heink telegraphed to Henry Wolfsohn, her manager, yesterday, that she was returning East for a few days' rest at her home in New Jersey. She stated

Repertory of Jan Van Oordt.

Jan van Oordt, the famous Dutch violinist, has an enormous concert repertory, embracing no less than twenty-one concertos with orchestra, thirty-five modern solo pieces, twenty-one numbers of ancient music and twenty-two sonatas for violin and piano. Few violinists have such a large and varied repertory from which to draw at their finger tips. Here it is in full:

CONCERTOS.

G minor	Max Bruch
D minor	Max Bruch
D minor	Max Bruch
D major	Beethoven
D major	Brahms
F sharp minor	H. W. Ernst
A minor	Goldmark
D minor	Joachim
E major	Mendelssohn
C minor	Moszkowski
D major	Paganini
B minor	Paganini
A minor	Dvorák
A major	Vieuxtemps
D minor	Vieuxtemps
D minor	Wieniawski
D minor	Bach
D major	Saint-Saëns
B minor	Saint-Saëns
D minor	Damrosch
D major	Tschaikowsky

MODERN SOLO PIECES.

Schottische Fantaisie	Max Bruch
Non piu mesta	Paganini-Thomson
Le Streghe	Paganini-Thomson
Moise, Variations for Fourth Corde	Paganini
Moto Perpetuum (in octaves)	Paganini
Caprice, A minor	Paganini-Wilhelmj
Caprice, E major	Paganini
Caprice, B flat major	Paganini
Caprice, E flat major	Paganini
Adagio	Paganini
Mazourka	Chopin-Thomson
Nocturne	Chopin-Sarasate
Lesghenka	Rubinstein
Romance	Rubinstein
Airs Hongroise	H. W. Ernst
Ungarische Tanzen	Brahms-Joachim
Adagio	Ries
Aria	Bach
Abendlied	Schumann
Perpetuum Mobile (in octaves)	Raff
Zigeunerweisen	Sarasate
Romance	Svendsen
Polonaise, D major	Wieniawski
Polonaise, A major	Wieniawski
Tarantelle	Wieniawski
Mazourka	Zarzycki
Introduction and Rondo, Capriccioso	Saint-Saëns
Romance	Beethoven
Berceuse	Simon
Berceuse	Thomson
Kol Nidri	Bruch
Adagio Appassionata	Bruch
Romance	Bruch
Adagio	Tartini
Caprice, E flat	Paganini

ANCIENT MUSIC.

Le Tombeau	Le Clair
Chaconne	Vitalli
Sonata	Veracini
Sonata	Locatelli
Sarabande and Tambourin	Leclair
Sonata	Geminiani
Sonata	Porpora
Sonata	Rust
Trille du Diable	Tartini
Chaconne	J. S. Bach
Adagio and Fugue	J. S. Bach
Presto, G minor	J. S. Bach
Sarabande and Double	J. S. Bach
Bourée and Double	J. S. Bach
Praeludium	J. S. Bach
Gavotte	J. S. Bach
Deux Minuetten	J. S. Bach
Andante	J. S. Bach
La Folia	Corelli
Pasacaglia	Handel-Thomson
Aria e Variazioni	Tartini-Thomson

ENSEMBLE MUSIC.

Sonaten, I, II	Schumann
Sonaten, I, II, III, IV, V, VI, VII, VIII, IX, X	Beethoven
Sonata	Gade
Sonaten, I, II	Rubinstein
Sonaten, I, II, III	Brahms
Sonaten, I, II, III	Grieg
Sonata	César Franck

The Choral Society of the Baldwin University School of Music, O. E. Weaver, director, at Berea, Ohio, recently performed John A. West's cantata, "Faith and Praise." The soloists were: Estella Maxseimer, soprano; Maude E. Darling, contralto; C. H. Selby, tenor, and G. J. Berneike, bass.

Emil Sauer, after the late extraordinary success of his concerts in Bucharest, received the title of Royal Court Pianist, and is the first foreign artist to be decorated with the Jubilee medal of Carol I.

ROSENTHAL, GABRILOWITSCH AND POWELL IN ST. PAUL.

ST. PAUL, MINN., January 31, 1907.

If genius be indeed the capacity for taking pains, then surely Moriz Rosenthal is a very Titan among geniuses. At his recital at the People's Church on Tuesday evening, January 22, one was continually impressed with the infinite pains that had been taken by the artist to discover all the latent possibilities of his instrument. No well tried method had been overlooked, and marvelous were the results achieved. In his last number, however, the "Humoresque and Fugato" on themes from Johann Strauss, arranged by Rosenthal himself, he certainly did "make the piano look silly," as one woman expressed it. It all seemed the hugest kind of a joke, but somehow the laughter was sardonic, the humor grim, and the instrument a despised plaything. The opening number was nobly given. Warmer and more colorful was the Chopin sonata, splendidly effective throughout, as was the entire Chopin group. The writer sincerely hopes that every music student in the audience—and there were many—went away despairing, and with a fixed determination never again to attempt Chopin until he or she had attained the stature of a Rosenthal. Better no Chopin than one misinterpreted. Rosenthal's own lovely "Papillons," an indescribable bit of imagery, quite won the house, and to insist on a gracious repetition was yielded. But it was the final number, the "Humoresque and Fugato" above mentioned, that took the audience quite off its feet and brought round after round of applause, over which the artist looked decidedly bored.

After Rosenthal came Gabrilowitsch, the Russian pianist, on last Monday evening at the People's Church. The latter artist has many warm personal friends in St. Paul who swarmed to the front seats and by their enthusiastic applause stimulated the pianist to his best efforts. A piano of exceptionally lovely tone quality lends itself graciously to the many moods of this wonderfully temperamental artist, who while he has gained much in technic has seemingly lost nothing of the freshness and fire that were his chief traits four years ago. To some minds his program was a little long and not quite so well balanced as that of Rosenthal. One felt a certain cloying sweetness in Mendelssohn's four "Songs Without Words," and would have been quite content with two of them. Sated appetites were again stimulated, however, by the amazing brilliancy and variety of the Brahms rhapsody, op. 119, as interpreted by Gabrilowitsch. The last group contained two numbers marked "new" in the program, the "Romanza," by Fauré, seeming a bit commonplace, and the "Gavotte," by Glazounow, a striking bit of most individualistic writing. This and the Liszt etude, F minor, aroused the audience to a wild pitch of enthusiasm. The people lingered and applauded until the artist had yielded four more numbers. His local manager, Mrs. F. M. Snyder, to whom we owe so great a debt of gratitude for many fine concerts, has engaged Gabrilowitsch for a return appearance in March.

Whether it was the magic of Maud Powell's name, or a growing interest in the Symphony Orchestra that attracted so large an audience to the People's Church on Tuesday evening, January 29, one is unable to decide. It was the fifth concert of the regular symphony series, and for some reason the orchestra did not seem quite at its best. The symphony was Mozart's in G minor, and, perhaps, because in it there was little work comparatively for the brasses, there was in it less raggedness and a more artistic unity than in some of the other numbers. It is said that two of the French horn players were absent through the entire evening because of sudden illness. The violin choir was never in better form, however, and seemed inspired by the splendid musicianship of Miss Powell as shown in the Bruch G minor concerto. A discriminating local critic has well said: "Her reading of it was vitally beautiful, distinguished by its extraordinary finish, superb spirit and rich sentiment." In her group of solos with piano accompaniments, which latter, by the way, were exquisitely played by Maurice Eisner, Miss Powell fairly bewitched her audience, so that it demanded and received three encores, the first a melody by Couperin, arranged by herself, the second, "an amazing composition by Hubay," and the third, the Dvorák "Humoresque." Such marvelous playing of harmonics the writer has never heard; they became under her hands not only dazzling ornaments, but really beautiful tones, capable of melodious expression. The entire program is appended below.

A very delightful program of music added interest to a private exhibition of portraits and oil paintings by N. R. Brewer, at Brown & Bigelow's art rooms on Friday afternoon, January 23. Claude Madden, violinist; Marie McCormick, soprano, and a vocal quartet of young men under the able direction of Mrs. Norman MacFarren furnished interesting and artistic music. Mrs. MacFarren is rapidly becoming one of the leading teachers of the twin cities, having all of her hours filled.

For many reasons the opening of the new Auditorium has been definitely postponed until April 2.

The last musicale of the Schubert Club was voted a genuine artistic success. Harry E. Phillips, a resident baritone, sang two groups of songs. The modern list included "Allerseelen," by Richard Strauss; "Ballad of the Bonny Fiddler," by William G. Hammond, and "Denny's Daughter," by Bruno Huhn. Mrs. Frank L. Hoffman accompanied for the singer. Three interesting duets for two pianos were played by Mrs. Robert E. Olin and Edith McMillen—"Waltz," by Arensky; Reinecke's improvisation on Schumann's "Manfred," and "Variations," in E flat minor, by Sinding.

Carrie Zumbach, a local pianist, and Enrico Sansone, formerly a teacher at the conservatory of music, in Naples, and concertmaster of the orchestra of the San Carlo Theater, were the soloists at recent concerts of the St. Paul Symphony Orchestra. Under Mr. Emanuel's direction the orchestra gave a concert a fortnight ago in Duluth.

On Thursday evening, January 18, at Park Congregational Church, Carl Venth and Mrs. Hermann Scheffer, assisted by Carlo Fisher, cellist, gave the second of three chamber recitals. A feature of the program was a trio called "Norway," composed by Mr. Venth during a recent visit to Norway, a thoroughly characteristic composition, exquisitely played. The other numbers, sonata, op. 13, by Rubinstein, and a suite by Carl Venth were warmly received by the audience. Mr. Venth has been much in demand lately for private musicales, illustrated lectures and other semi public affairs, and both he and his charming wife are already great favorites in the Northwest.

L. B. D.

Strassberger Conservatories Concerts.

Four of the regular monthly pupils' recitals of the Strassberger Conservatories of Music, of St. Louis, Mo., were held at the North and South Side conservatories last week, under the direction of C. Strassberger. An appreciative audience filled the large concert halls and apparently enjoyed the well played programs, especially the class work of the large string and piano classes. The following is one of the four programs:

Piano Duet—	a. La Belladone	Lysberg
	b. Language of Flowers	Benson
	c. In the Springtime	Lange
	a. Alice Brouck and Mrs. B. Strassberger;	
	b. Maud Potter; c. Rose Foster.	
Vocal Solos—		
	Ferry for Shadowtown	De Koven
	Willie and His Drum	Smith
	Mrs. J. P. Methuhy.	
Piano Solos—		
	Madrelena	Wachs
	Mabel Kuhs.	
	Morceau	Schuetz
	Tarantelle	J. Orth
	Amelia Christmann.	
	Pollara Brilliant	Bohm
	Caroline Fehrenbach.	
Violin Solo, Gipsy		Sarasate
	Master Abe Morris (8 years old).	
Piano Solos—		
	The Song of Love	R. Goldbeck
	Olga Moellman.	
	Ricordati	Gottschalk
	May Farrington.	
	Stabat Mater	Liszt
	Frieda Friesz.	
Vocal Solos—		
	Jocelyn	Godard
	Blind Cupid	Lehmann
	Ella Flammger.	
Piano Solos—		
	La Charite	Liszt
	Theodora Moeller.	
	Polonaise in C sharp minor.	Chopin
	Bertha Harz.	
	March de Nuit	Gottschalk
	Lila Drumm.	
Violin Solos—		
	Aire	Bach
	Spanish Dance	Sarasate
	Frank Dittmeier.	
Piano Solo, Sonata.		Beethoven
	Allegro molto, Andante, Finale.	
	Lucy Hincheliff.	

The Flemish opera, "De Vlasgaard," text by Clercki and Sevens, music by Joseph Vanderwenen, which had great success last fall at its first performances in Ghent and Brussels, now appears in a free German translation by Paul Hiller, at Leipzig. This lyric drama has been divided by the translator into three acts and four scenes, under the title of "Um die Weberin." It is published by A. Craz.

The Breslau Singing Society, under the direction of Willy Pieper, produced at its late concert the "Hagestolz" of Arnold Mendelssohn, and the piano concerto in C minor of Count Hochberg, the latter the work of a gifted dilettante. The Singakademie gave an excellent performance of Beethoven's "Missa Solemnis," under Dr. Dohm's direction.

LEOPOLD GODOWSKY IN POLAND.

Godowsky's wonderful tone coloring, his expressions of feeling and his subtle phrasing aroused quite as much enthusiasm in Warsaw as his marvelous technic, as the following criticisms testify:

"Yesterday we attended a concert in the Philharmonie given by Godowsky alone, without any co-operation whatever.

"As befitted such an artistic Titan, the program was a very imposing one, comprising, with the extra pieces demanded, no fewer than twenty-five compositions in different styles, among them two sonatas and one great fantasia (Tausig's 'Gypsy Dances').

"For the lovers of piano playing there must have been something overwhelming in all this; for the lover of art Godowsky's concert was a real enjoyment, which he is not likely soon to forget.

"Especially admirable are the delicate touch and the subtle phrasing of this eminent musician. And for this reason, perhaps, he selects chiefly compositions which can best be interpreted by these means, such as, for example, Beethoven's sonata, 'Les Adieux,' Schubert's 'Serenade' and 'Frühlingsglaube,' Weber's rondo and six preludes, and six etudes by Chopin, etc. So as not to repeat what I reported at Godowsky's last appearance, I will sum up by saying that his carrying out of the whole program left nothing to be desired. Everything reflected the ideas it contained. And this is not to be wondered at, for the great artist, the versatile virtuoso, the thoroughly trained interpreter and the world famed executant must give us perfection; he cannot do less.

"And Godowsky did play to perfection, not only in Beethoven's classic sonata, but also the lengthy G major sonata of Tchaikowsky and Chopin's preludes and etudes, especially those in E flat major and F minor, which he was forced to repeat, and that in G sharp minor, the passages in thirds of which he played with such extraordinary clearness and brilliancy as to call forth storms of applause. He played only one of his own arrangements of Chopin's etudes, that in which he has combined the two in G flat major into one—an extravagance if you will, but an extravagance that is eminently artistic, clever, and, strangely enough, also Chopin like.

"Charmingly rendered was Liszt's herceuse."—Warsau Kurjer Warszawski, January 28, 1902.

"Godowsky, whom we heard for the first time yesterday in the Philharmonie, takes his place among the great pianists, those who compel admiration and enthusiasm from lovers of music.

"From Yankeland we had already heard great things of his phenomenal technic and his interpretive talent, and his reputation does not seem to have been exaggerated.

"His playing creates a deep impression, for he overcomes with the greatest ease the most insuperable difficulties of execution, and never fails to exactly bring out the meaning of the composer.

"Godowsky is especially great in tone coloring. His expressions of feeling are genuine, not conventional, and always comprehensible, in spite of individual peculiarities in accentuation and phrasing. One always follows an interpretation of Godowsky with great interest—he puts so much aesthetic taste, so much subtlety and so much feeling into it and always keeps himself within bounds.

"Another thing deepens the impression that he makes, and that is that his manner at the piano is perfectly natural and quiet. Even when octaves and full chords are rushing like mighty torrents, he does not lift his hands a yard from the keys and jump about on his chair, as is the unfortunate manner of some pianists, to whom he leaves all this striving for effect. He overcomes all difficulties with tranquillity."—Warsau Kurjer Codzienny, January 18, 1902.

"We had been looking forward, on the tiptoe of expectation, to hear the much discussed studies of Chopin's etudes.

"I can say that I have only the highest praise for them; what he gave us here was simply exquisite. Whatever be the point of view regarding such arrangements, one must admit that these variations have been made with extreme musical ability.

"In Liszt's arrangement of Wagner's 'Tannhäuser' overture Godowsky came out in magnificent style, and in response to the well deserved hearty applause he played Weber's 'Perpetuum Mobile' and two of Mendelssohn's lieder.

"We wish Herr Godowsky well and hope very soon to hear him again."

A prize of 1,000 marks has been offered for a new violin concerto, by Dr. Akos Laszlo. The competitors must be German, Austrian or Hungarian composers. The judges are Dr. Joachim, Carl Halir, E. Humperdinck, Dr. E. Mandzowski, of Vienna, and Fritz Steinbach, of Cologne. All information can be obtained by application to Dr. Laszlo, Berlin.

MUSIC IN KANSAS CITY.

KANSAS CITY, MO., February 1, 1907.

The last of the series of three concerts of the Schubert Club is to be given this evening, with Mme. Shotwell-Piper as soloist.

The advance seat sale for the concert of Madame Schumann-Heink, which is to be given in the Convention Hall the evening of February 4, has been very large.

Those who have taken advantage of the visit of Emilio Agramonte last summer will be glad to hear that it is his purpose to return to Kansas City next summer. While here it is his intention to organize his best pupils into a musical society.

The series of studio recitals of Gertrude Concannon have become so popular that it was absolutely necessary to make arrangements for more room for the last recital of the series, which is to be given the afternoon of February 6. The recital hall of the Fine Arts Club has been engaged. Miss Concannon will be assisted by Edwin House and Mr. and Mrs. A. Buch.

Archibald Gould, a pupil of Edward Kreiser, has accepted the position of organist of the Independence Avenue Methodist Church, which position was made vacant by the recent death of Frank Hare.

Dudley Eaton contributed several vocal numbers to the informal musical program given after the regular meeting of the Fine Arts Club last night.

The concert given by Christine McConnell, soprano, at the opera house in Plattsburg, Mo., last Friday evening, was a decided success. She was assisted by Mrs. Geo. Snyder, Virgil Holmes, Ethyl Cooper and Mrs. Jennie Schultz was accompanist. Miss McConnell will accompany Mrs. Schultz on her coming summer trip to Europe.

The women of the Federated Clubs gave a very pleasant musical program last Wednesday at the home of Mrs. Orrin Shepherd. Those taking part in the program were: Mrs. John Troutman, pianist; Phoebe Brooks, violinist, and Ada L. Harrington, soprano.

Edwin H. Lenraie, organist, has been engaged to give a concert in the Westminster Congregational Church the evening of February 7, and it is expected to be one of the greatest musical treats of the season.

Edward Kreiser will give his ninety-first organ recital at the Grand Avenue Methodist Church next Sunday afternoon.

Florence Ensminger, a pupil of Jennie Schultz, who was compelled to leave here about a year ago on account of her health, and went to Seattle, Wash., has returned to Kansas City and will take up her work again.

Grace Meredith, of Olathe, Kas., is in the city studying voice culture with Mrs. G. W. Hawes.

The Busch Pianists' Club will meet in the studio of Mrs. Carl Busch tomorrow afternoon for their regular monthly meeting.

Percy Hemus, baritone, is expected in this city about February 20, and is trying to arrange a joint concert with Franklyn Hunt, baritone, in Leavenworth, Kan.

Joseph Farrell, basso-cantante, will give a studio recital the latter part of next week and will be assisted by several of his pupils.

Mrs. W. G. Hawes will give an afternoon in her studio on February 15, and there will be a musical program by her pupils.

Ruby Beggs, of Kansas City, Kas., won the free scholarship to the best untrained voice which was offered by W. B. Waits.

The Westminster Church Quartet, under the direction of Frederick Wallis, gave their regular monthly musical service last Sunday afternoon, being assisted by Miss Forsythe, soprano; Miss Catron, contralto; Mr. Carter, tenor, and Dr. Banta, basso.

Next Sunday, February 3, Herman Springer, baritone, will give a concert in St. Peter's Church for the benefit of Mercy Hospital. He will be assisted by Hans Feil, organist; Margaret Campbell, pianist, and Jean Parkhurst, accompanist.

A great deal of attention is being attracted to the morn-

ing service at St. Patrick's Church now, on account of a boys' chorus of fifty or sixty voices, which is doing fine work.

F. A. PARKER.

Edwin Grasse's Recital.

The admirers of Edwin Grasse are becoming so numerous that every recital he gives in New York attracts a larger audience than was drawn by its predecessor. Tuesday evening of last week, in Mendelssohn Hall, the violinist, assisted by Elizabeth Schaub, soprano; Herman Dutschke, horn, and George Falkenstein, pianist, gave his third concert of the present season.

This unconventional program was presented:

Trio, for Horn, Violin and Piano, in E flat major.....Brahms
Songs, LenzHildack
An ein VeilchenBrahms
AufträgeSchumann
CiacconaBach
Romanze, from Hungarian Concerto.....Joachim
Two Hungarian DancesBrahms-Joachim
Chanson ProvencaleDell'Acqua
Aria, from the Suite AncienneVieuxtemps

The Brahms trio had never before been played in public in New York. It proved interesting throughout, and the applause it elicited would have justified its repetition.

Miss Schaub disclosed a voice of good quality and her singing showed she had been well taught. It was refreshing to hear a voice wholly devoid of the objectionable tremolo.

J. Pizzarello, one of New York's best accompanists, played for the singer.

The other piano work was done well by George Falkenstein. It cannot be truthfully said that Mr. Grasse was at his best. His playing betrayed a nervousness which was prejudicial to pure intonation and smooth bowing. This violinist, however, possesses so many sterling qualities that a few lapses, doubtless due to that which we call mood, may be easily overlooked.

Mrs. Theodore Worcester's Art.

Mrs. Theodore Worcester, one of the talented pianists of the Middle West, has been playing with excellent success. Some notices follow:

Mrs. Worcester's playing was a brilliant performance.—The Evening Kansas Republican, Newton, Kan.

Mrs. Worcester is a performer of high ability. There was spirit and dash in her attack and rich coloring to tone work. She received a most enthusiastic encore to which she responded.—Illinois State Register, Springfield, Ill.

Mrs. Theodore Worcester, who gained so many warm admirers during the first concert, was again on the program. She gave Tschakowsky's concerto in a faultless manner. As a pianist she is certainly a marvelous performer.—Monmouth Daily Review, Monmouth, Ill.

The piano solo of Mrs. Theodore Worcester last evening was wonderfully brilliant, particularly noticeable for the magnificent ringing tones produced and the nicety and smoothness of very rapid execution.—Peoria Evening Star, Peoria, Ill.

Excepting Zeisler, there is no woman pianist in the West, whose work compares with that of Mrs. Theodore Worcester. A pupil of Godowsky, she has absorbed much of that master's virility and style, and combines great delicacy and fine phrasing with a wonderful technique. Her playing of the enormously difficult Tschakowsky concerto was a masterly performance.—Chicago Musical Standard.

The real event of the afternoon was the playing of the big Tschakowsky concerto by Mrs. Theodore Worcester, the piano soloist, with the orchestra. She fulfilled all expectations by her playing of the concerto, and responded to an enthusiastic recall with the "Song of the Lark," by Balakirev. It was a dainty number that closed with a spider thread of melody that left the auditors whispering "hold your breath," just as they had said, "grand" and "wonderful" after the concerto.—Davenport Democrat and Leader, Davenport, Iowa.

Tickets for "The Creation."

Tickets for the oratorio, "The Creation," to be sung by the People's Choral Union on Sunday evening, February 17, at the Hippodrome, may now be ordered, by mail or telephone, of Mrs. A. Simmons, 8 West 131st street.

French Recitals.

The Yersin sisters, authors of the phono-rhythmique system for acquiring French, announce two recitals, at which illustrations of the efficacy of their system will be given. Leon Rennay, the baritone, one of their exponents, and now preparing for the opera in Paris, will sing. Other students will recite and also sing. Mlle. Yersin will declaim with piano and piano accompaniments.

Berrick von Norden Engaged by the Temple Emanu-El.

Berrick von Norden, the tenor, has been engaged to fill the position of solo tenor at the Temple Emanu-El, beginning May 1, 1907.

The performance of Berlioz's "Damnation of Faust," under the direction of A. Schattschneider, by the Singakademie, at Bromberg, was given with its usual success.

CORINNE RIDER-KELSEY

A GREAT SOPRANO.

In the fall of 1904, Corinne Rider-Kelsey, a young singer from the Middle West, began her professional career under the management of Henry Wolfsohn. The debut so modestly made introduced to the public a voice of extraordinary beauty and talent of an uncommon order. Since this first appearance Mrs. Kelsey has sung under most of the leading musical conductors of the East and West. She sang at orchestral concerts, at chamber music concerts, and at oratorio performances during the first season, and everywhere she received the highest praise from the most discriminating critics. Mrs. Kelsey sang at the Schiller Memorial Festival concert at Carnegie Hall in May, 1905, and since then she has been heard with the principal choral and oratorio societies in St. Louis, Baltimore, Philadelphia, New York, Brooklyn, New Haven, Boston, at the Bach Festival in Bethlehem, Pa.; the Cincinnati May Festival in 1906 and the Maine festivals in the autumn of the same year.

Mrs. Kelsey is a remarkable interpreter of the classics as well as modern songs and arias. She has intelligence that is truly unusual for so young an artist. Mrs. Kelsey's lyric soprano has the pure, silvery timbre, and a depth and richness and range that enables her to do the work of dramatic as well as lyric sopranos. Mrs. Kelsey's repertory includes "The Messiah," "The Creation," "Elijah," the Bach cantatas and oratorios, the "Stabat Mater," the Elgar oratorios, and other modern works of this school. She sings German lieder, French chansons, Italian arias and songs by English and American composers.

This season Mrs. Kelsey's engagements in New York include nine appearances, as follows:

Heinebund concert, November 4.
Freundschaft Club, December 22.
New York Oratorio Society, December 26, "Messiah."
New York Oratorio Society, December 27, "Messiah."
Columbia Club, January 26.
Pittsburg Orchestra and Mendelssohn Choir, February 12, "Ninth" symphony.

People's Choral Union, February 17, Haydn's "Creation."
New York Oratorio Society, March 19, Elgar's "Apostles."

New York Oratorio Society, Elgar's "Kingdom."
April dates include appearances with the Chicago Apollo Club, Milwaukee Arion Society, at Minneapolis; at Lexington, Ky.; at Sandusky, Ohio.

During the month of May Mrs. Kelsey will sing on May 1 at Washington; May 2, Richmond, Va. Commencing May 6, three weeks' tour in the Middle West with the Theodore Thomas Orchestra.

Other engagements are: Two concerts in Toronto with Mendelssohn Choir; Syracuse, with orchestra; Fall River, "Elijah"; Detroit, Albany, Middletown, Conn., Orange, N. J., and others.

Dr. Neitzel Admires Mr. Bromberg's Work.

Dr. Otto Neitzel, the famous pianist and composer, who is now in the United States, is, like several other eminent authorities, a great admirer of Edward Bromberg as singer and teacher.

During Dr. Neitzel's stay in New York, Mr. Bromberg had several opportunities to sing for him, and the following is what Dr. Otto Neitzel wrote:

Edward Bromberg has given me several proofs of his art of singing and has highly satisfied me by the sympathetic and warm timbre of his voice as well as by his excellent method and by the artistic taste of his interpretation. His delivery is sure and masterly; he is an excellent model as a vocal instructor.

DR. OTTO NEITZEL.

New York, January 24, 1907.

Tenor Carrie in Eight Concerts.

George C. Carrie, the tenor, sang in eight concerts of such importance as to be mentioned here, during the month of January, as follows: January 3, Brooklyn musicale; January 6, Manhattan; January 10, Flatbush musicale; January 13 and 20, Brooklyn; January 22, New Rochelle; January 27, afternoon, Manhattan; January 31, Simpson Avenue M. E. Church, Brooklyn. Mr. Carrie's season is even better than that of last, despite an illness of a fortnight, which necessitated canceling four engagements. Several important engagements are pending for this month, and in March he sings in two of Elgar's works.

American Institute of Applied Music Program.

A program of twenty instrumental and vocal numbers constituted the students' affair of ten days ago, the participants being Peter Uliotti, Max Kotler, Regina Carlson, Mabel C. Riggers, Max Merksamer, Mabel Besthoff, Manny Goldberg, Mrs. Charles Chase, Islay Macdonald, Alexander S. Flandreau, Florence Harvey, Jessie Wilson, Myra Cheesman, Georgia Anderson, Lila M. Hall, Adelaide O'Brien, Josephine McMartin, Lydia Wise, Margaret McCalla and Marjorie Morrison. There is to be another informal students' recital Friday evening, February 10.

PHILADELPHIA.

PHILADELPHIA, Pa., February 2, 1907.

The sixteenth public rehearsal and symphony concert of the Philadelphia Orchestra were held on February 1 and 2, with Madame Bloomfield-Zeisler as soloist. The orchestral numbers included the Schubert C major symphony, of "heavenly length," as Rosenthal phrased it, played under Mr. Scheel's baton with the utmost simplicity and breadth, and Glazounow's "Scenes de Ballet." Owing to the length of the program, much of the "ballet" music was omitted, which could not but be regretted, as the numbers given proved of fascinating rhythm and rich orchestration.

Moszkowski's tremendously difficult piano concerto in E major fairly glittered under the superb playing of Madame Zeisler, who was finally constrained to add the "Marche Militaire."

The program for next week's concerts, to be given on Thursday evening and Friday afternoon, bids fair to reach high water mark, presenting exclusively Beethoven numbers: Phantasie, op. 80, for piano, chorus and orchestra; quartet from "Fidelio," and the choral symphony No. 9. A novel and important feature of the performances will be prefatory remarks by Dr. Otto Neitzel, the soloist. The vocal soloists will be Marie Zimmerman, Emily Stuart Kellogg, Nicholas Douty and Frederic Martin. The chorus will be made up of members of the Mendelssohn Club.

The Philadelphia Orchestra had an extremely busy time last week, playing in Trenton on Monday evening with Thaddeus Rich as soloist; on Tuesday and Wednesday in Washington and Baltimore with Lhévinne as soloist; on Wednesday afternoon a concert of house music at the home of Miss Shearer, chairman of the Baltimore committee; on Thursday evening in Wilmington, Bourdon, 'cellist, soloist. Enthusiastic audiences greeted the orchestra's each appearance.

Under Mr. Scheel's direction the Orpheus Club's second concert at the Academy of Music will be held on Saturday evening, February 9. Wassili Leps' new cantata, "Gar Aulaf," for men's chorus and orchestra, will be given its first public rendering.

Beginning February 15, Mary Hallock will give a series of six lectures, with musical illustrations, entitled "Taste and Style as Found in Music," on Friday evenings at the West Philadelphia Branch of the Free Library.

S. Wesley Sears, organist and choirmaster of St. Clement's Church, will be heard in recital on Tuesday evening, February 5, playing the new organ in Holy Trinity Memorial Chapel. Mr. Sears will also give a recital at the Drexel Institute on Thursday evening, February 7.

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The fortieth concert given by the pupils of the Leefson-Hille Conservatory of Music will take place at Musical Fund Hall on Saturday evening, February 9. The Students' Music Club of the Conservatory gave a recital on Friday evening, February 1, in the Fortnightly Club rooms.

John F. Braun, tenor, and Rollo F. Maitland, pianist, will assist the Hahn Quartet at its concert on Monday evening, February 11, in the Haseltine Galleries. The program includes quartets by Dvorák and Schubert, a trio by Mendelssohn and a group of songs.

At his song recital on Friday evening, February 8, in Griffith Hall, Edwin Evans will present the following attractive program, with Philip H. Goepf at the piano:

Revenge, Timotheus Cries.....Handel
Du bist wie eine Blume.....Schumann
Sei mein.....Cornelius
Ständchen.....Brahms
Feldensamkeit.....Brahms
Ich grolle nicht.....Schumann
Vision Fugitive, from the Opera Herodiade.....Massenet
A Tol.....Le Brun
Bon jour, Suzon.....Pessard
Visione Veneziana.....Brogi
Di Te!.....Tirindelli
Hark, Hark, the Lark!.....Schubert
Sweetheart, Tell Me.....MacDowell
The Grand March (by request).....Hahn
How's My Boy?.....Homer
The Temple Bells, from Indian Love Lyrics.....Woodforde-Finden
An Episode (by request).....Lohr
Meet Me by Moonlight Alone.....Wade
Black Sheela of the Silver Eye, Old Irish..Arr. by Hamilton Harty

Fannie Bloomfield-Zeisler will give her only piano recital in Philadelphia on Saturday afternoon, February 9, in Witherspoon Hall. Her program follows:

Sonata, op. 31, No. 3.....Beethoven
The Erlking.....Schubert-Liszt
Scherzo, op. 31.....Chopin
Etude, op. 10, No. 12.....Chopin
Valse, op. 64, No. 1.....Chopin
Polonaise, op. 53.....Chopin
Etude de Concert, No. 2, F minor.....Liszt
Poupée Valsante, No. 2, from Marionettes.....Poldini
The Jugglers, No. 4, from Six Fantasies, op. 52.....Moszkowski
Serenade, No. 5, from Morceaux de Fantaisie, op. 3.....Rachmaninoff
Arabesques on Themes of the Waltz, On the Beautiful Blue Danube (Strauss) Transcribed for the Piano by.....Schulz-Evler

A song recital will be given by Paul Volkmann, tenor, and Mary E. Newkirk, contralto, of the faculty of the Combs Broad Street Conservatory, 1339 and 1331 South Broad street, on Saturday afternoon, February 9, at 3:15, in the chapel of South Broad Street Baptist Church, opposite the conservatory.

Lilian B. Fitz-Maurice gave a sketch of Ibsen's "Peer Gynt" before the members of the Three Arts Club on Saturday afternoon, February 2, playing the piano arrangements of the incidental music by Grieg.

Adele Fabiani, who possesses a pleasing soprano voice, gave an artistic rendering of selections from Buzzi-Peccia and Leoncavallo in a concert held in the Y. M. C. A. Hall on Monday evening, January 28. Her accompaniments were skillfully played by Natalie Westbeck, who also contributed a solo. Aurelio Fabiani, violinist, showed evidence of ability in Rubinstein's melody in F and a canzonetta by d'Ambrosio.

LILIAN B. FITZ-MAURICE.

Marion Green in "The Messiah."

Marion Green, the basso, won the following tributes on his recent singing in "The Messiah," and at other concerts:

Marion Green, the possessor of splendid vocal material, bass of exceptional range, sang magnificently. His beautiful voice was heard to great advantage, sounding with delightful clearness throughout every part of the large church. He also is gifted with true temperament, also highly essential matter for a singer. His talent, however, shone with the greatest luster in the solo, "Why Do the Nations So Furiously Rage Together?" where he most revealed the beauty and power of his voice and showed his perfect interpretative ability. Mr. Green may congratulate himself on the truly artistic work he did last night with the Elgin Choral Club (L. A. Larrens, conductor), and which will not be forgotten by his hearers. He certainly was the star of the evening.—Elgin Press.

Marion Green, basso, in the aria, "Why Do the Nations Rage?" took his audience by storm, and gave that number a rendition that will long be remembered by all familiar with such work and set a standard that will not soon be surpassed. His work throughout pleased everybody.—Elgin News.

Mr. Green's bass solos were richly sonorous, of remarkable volume and always sympathetic.—Valparaiso, Indiana, Messenger.

Of Mr. Green's work with the Jacksonville Choral Society, W. B. Olds, conductor, which presented "The Rose Maiden" (Cowen) on January 1, the Jacksonville Journal said:

The baritone passages were interpreted by Mr. Green, who has a rich voice of good volume and quality. He uses it to fine advantage and the demands of the baritone parts were adequately met by the singer.

There was a large audience at Caleb Mills Hall last night for the third concert in the course given by the People's Association. The program was given by Marion Green, basso; Karl Griener, 'cellist, and Madame Griener, vocalist. Mr. Green easily carried off the honors of the evening. He has a voice of good quality, which he uses with unusual ease and correctness, and his singing was much enjoyed. He received spontaneous applause and was recalled after each appearance.

Mr. Green began with Elgar's "Pipes of Pan," an example of the genius of this English composer, and it received sympathetic interpretation from the singer. His group of ballads embraced "I Know a Hill" (Whelpley), "In Tyme of Olde" (Bantley), and "Love's Springtime" (Hammond), which were of variety and exceedingly well sung. For the last he sang "Recompense" (Hammond) and "The Lute Player" (Allitsen). Mr. Green's old time songs were "Mother o' Mine," an old time serenade of nearly a century ago, "Meet Me by Moonlight Alone," and after his last song, "Madcap Marjorie" (Norton).—Indianapolis News.

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BERTRAM SHAPLEIGH, COMPOSER.

THE MAN AND HIS HOME.

LONDON, January 15, 1907.

When Bertram Shapleigh, the young American composer, first came to England he was undecided whether to remain here or to return to the Continent, where he had been traveling for four years previous and residing in various of the large musical centers. But a short stay in London



THE HOUSE, "WEIRD WOOD," LONGFIELD, KENT, ENGLAND

fascinated him, as it is so apt to do, and he at once began to look about for a place to build a house, where he could devote himself to his profession and live a healthy, happy country life. In his wanderings in and about London he visited the County of Kent, said to be the most beautiful county in England, and there at Longfield he found and purchased several acres of romantic woodland, in the midst



THE RECEPTION HALL.

of which he had a charming residence built after his own design. And in this retreat, "Weird Wood," he has lived and worked for the past four years.

Unlike many houses, the rooms occupied by Mr. and Mrs. Shapleigh do not look out upon the road, that part of the house being devoted to the necessary dining room and kitchen department, but on entering the reception hall, one gets a view of their study, which is the whole width of the house and opens directly on a rose garden and the woods, where the birds sing all day long, and where in spring primroses and bluebells make respectively yellow and blue carpets.



THE STUDY.

Mr. Shapleigh is an American and comes of good old Boston stock. He was born on January 15, 1871, so is to-day celebrating his thirty-sixth birthday, and therefore ranks among the young composers of the day. He received his musical education in his native city, and began his professional career there. After spending his early years in Boston, Mr. Shapleigh went to New York for a short time, but decided to come to Europe, and has never regretted that decision. He is now taking his place as one of the important factors in the musical world and his songs are being sung by all lovers of really good music. His "Song of the Dervishes," a cantata for chorus and orchestra, was sung here last spring by the Wolverhampton Festival Choral Society and proved highly interesting, full of fire and eminently in keeping with its title. This was the first performance of the work in England, and it at once established itself as one of distinction, increasing the favorable impression that his songs had already made. The imaginative power in the composition created a great effect, the vocal and orchestral music conveying the fanatical Eastern dance with its mad whirls, while the occasional bursts of barbaric music added weirdness to its strange themes. The poem is by Heinrich Stiehlitz, the English version by Mrs. Shapleigh.

It is in the heart of the woods that many of Mr. Shapleigh's most beautiful songs have been written, with the inspiration of romantic nature that finds voice in delicate unconventionality, or weird and striking harmonies, no less original than effective, with which his music abounds. His work is always possessed of a seriousness and musicianship that appeal to the true musician; his songs, whether lyric or dramatic, are always singable, a feature that singers fully appreciate and value; they are melodious; he under-

stands the voice and does not treat it as an orchestral instrument; the music and the words are always in thorough sympathy, as if each was written for the other.

For the words of his songs Mr. Shapleigh is in many ways indebted to his wife, for not only has Mrs. Shap-



A ROSE GARDEN IN THE WOOD.

leigh written many of the original lyrics, but in every case she has made the translations from the German poets whose verses have been used for musical settings. As a translator of German lyrics, Mrs. Shapleigh has few superiors, and the best translations today of Loewe, Cornelius, Schubert, Schumann, Mozart, Wengartner and other songs, are from her pen, a fact fully understood and appreciated by



MR. AND MRS. BERTRAM SHAPLEIGH IN THEIR STUDY.

the leading music publishers of Germany. Her original lyrics are marked by great delicacy of sentiment, rare feeling and fine appreciation of poetical expression.

It is difficult to particularize about Mr. Shapleigh's songs, for each has its own charm, but among the favorites may be mentioned the five songs to words of Edgar Allan Poe, each one a gem in itself; five songs, set to words of Gustav Kastropp, the lyric poet of Hanover; "Fitne's Song," a cycle of songs on an Eastern subject for one or two low voices, and a similar cycle, "In the Garden," which also breathes an Oriental atmosphere. The "Three English Songs," recently brought out by Breitkopf & Hartel, of Leipzig, who are the publishers of all Mr. Shapleigh's compositions, are full of the poetry of the English spring, and will appeal to all who love England. Just completed is the "Romance of the Year," words by Mrs. Shapleigh, a charming cycle for four solo voices and piano. Each voice has characteristic solos and there are also beautiful duets and concerted numbers. This work will be heard in London during the spring. It occupies about three-quarters of an hour in performance, just the suitable length for the second part of a miscellaneous program.

It is not often that musicians can live so idyllic a life as that of Mr. and Mrs. Shapleigh. Weir Wood seems quite apart from the bustle and worries of everyday life;



OUTSIDE THE STUDY WINDOW.

the charm of nature and the greater charm of two artistic souls supply a halo that is evident to all who are favored with an acquaintance with the Shapleighs and their home.

A. T. KING.

Myrtle Elvyn Plays for Royalty.

The following review of Myrtle Elvyn tells of her success at a royal concert:

By special permit of the emperor, the spacious rotunda and salons of the Reichstags building were thrown open Sunday evening for a brilliant concert in aid of the military "Hilfsverein" of the Third Army corps. Among the artists requested to participate in the program was Myrtle Elvyn, the American pianist. At 7.30 sharp the court entered the rotunda headed by Prince Eitel Friedrich, who had been sent to represent the emperor, followed by his suite and the elite of Berlin's diplomatic and military circles. After Miss Elvyn's group of solos, Prince Eitel Friedrich by his own request was presented to Miss Elvyn by Frau Excellenz von Bülow. Prince Eitel Friedrich expressed to Miss Elvyn his delight at her playing, complimenting her repeatedly and made inquiries as to her career and intentions for the future. After the concert Mrs. and Miss Elvyn were invited to be special guests at supper of Excellenz Herr and Frau von Bülow and Major von Salbach.—Continental Times of Berlin, January 12, 1907.

Martin with Philadelphia Orchestra.

Frederic Martin, the basso, has been re-engaged for three appearances as soloist with the Philadelphia Orchestra. Fritz Scheel, conductor, two of which are in that city, February 7 and 8, and the third in Baltimore, February 27, when Beethoven's "Ninth" Symphony is to be sung. February 26 he sings "The Messiah" in Reading, Pa.

The active members of the Houston Quartet Society, of Houston, Tex., were entertained a fortnight ago by new singers recently admitted to membership. The president, E. A. Randolph, made an address of welcome. Those initiated last month were: Walter Hilliard and C. C. Moore, first tenors; G. W. Hurd and H. J. L. Toombs, second tenors; B. T. Huryers, first bass, and E. A. Woodhead, second bass.

DONALDA'S BRILLIANT CAREER.

At a musicale given recently by Mrs. Townsend, a prominent society leader of Washington, Madame Donalda, of the Manhattan Opera Company, New York, was the principal soloist. She sang an aria from "La Bohème"; "Jewel Song," from "Faust"; "The Dove" and "Tis June," by Landon Ronald; "Berceuse de Jocelyn," with violin obligato," by Godard, and a duet with Gogorza. Madame Donalda was heard by a distinguished assemblage of music lovers, drawn from the most exclusive circles of Washington society, and all were deeply impressed by her rare voice and unexceptionable art. She was invited to appear at another musicale in Mrs. Townsend's home next Sunday, and has consented to sing. Recently she sang at a musicale in the home of Mrs. Stuyvesant Fish and met a distinguished party of literary and society lights, who testified to their admiration for her singing and made her the recipient of cordial attentions. She has a number of other engagements for private musicales in New York and elsewhere.

While Madame Donalda was filling her engagement in Covent Garden, London, she frequently sang in the homes of the prominent families. She was a favorite in court circles and had many social distinctions conferred upon her. Her social triumphs indeed were almost as great as her artistic achievements. She was appreciated not only for her art, however, but esteemed for her womanly qualities and intellectual accomplishments. Merely to recapitulate these successes would make a long chapter, but it is necessary to mention some of them. Madame Donalda sang frequently at Lady de Grey's home, on several occasions the King and Queen of England being present. At the close of one of these musicales, the singer having sung with exceptional brilliancy, she was the recipient of many sincere compliments from her royal hearers. During the entire season she sang twice a week in the home of William Waldorf Astor, the expatriated American, whose London residence is a veritable Mecca for artists, authors and musicians. On these occasions were assembled the literary lights, as well as eminent diplomatists and those who move in exclusive social circles. Several times the singer was a guest in the home of Ambassador Whitelaw Reid. Among the celebrities who heard her sing here on one occasion was Princess Schleswig-Holstein, who testified her warm appreciation of the singer and her voice. She not infrequently appeared in private musicales in the home of Alfred de Rothschild. She was a guest at a dinner which this great capitalist gave in honor of Puccini and sang for the eminent composer, who bestowed upon her a most graceful eulogium, and at the conclusion of the concert she was the recipient of a chaste and beautiful brooch of rubies and diamonds. This ornament she values highly and is fond of wearing. In the home of the Earl and Countess Londesborough she met the Khedive of Egypt and sang for him. This Oriental potentate expressed his admiration for the prima donna in the florid and picturesque phraseology of the East. Later Madame Donalda was a guest at the residence of the Duchess of Sutherland, where she found a distinguished gathering. Among those whom she met was the Princess Ena of Battenberg, now the Queen of Spain, who was just about to take her departure from London. On this occasion the singer was the recipient of a rare and beautiful tea caddy, which, on account of its sentimental value, she now regards as one of her most interesting souvenirs. She also sang at the home of Mrs. Clarence Mackay, and was frequently heard in the musicales of Lord Strathcona, who became one of her benefactors. This ardent music lover, who had a just appreciation of the singer's genius, was active in promoting her interests. His daughter and her husband, Dr. and Mrs. Howard, were present at her wedding as witnesses, Lord Strathcona being ill at the time. These nuptials were solemnized just six months ago. Madame Donalda won the sincere friendship of Melba, who ever since has taken a deep interest in her welfare. She declares that she is greatly indebted to the great Australian for advice and instruction. She ascribes much of her success to Melba. During her London season she appeared in a considerable number of characters and evinced great versatility.

Madame Donalda made her London debut May 10, 1905, in Covent Garden. Her success was such as might delight the heart of the most ambitious singer. Incontinently she took her place in the galaxy of the great prime donne of the world. After her first appearance as Marguerite, in "Faust," the critics evinced an almost unheard of concordance of praise, and the newspapers vied with one another in bestowing upon her the warmest tributes. The rapidity with which she gained recognition and won fame is hardly paralleled in the annals of opera. Stories of her success swept across the Atlantic and reached her old home and echoed in New York. Later, when Hammerstein was in quest of singers for his company, he sent an agent to London expressly to confer with Madame Donalda with a view of engaging her. After some negotiations the prima donna signed a contract for two years.

In the meantime Melba had advised Mr. Hammerstein to secure this singer at all hazards.

When Madame Donalda made her New York debut as Marguerite in "Faust" in the Manhattan Opera House, the night of December 7, she faced a large audience representative of New York's best elements. Her high reputation had preceded her, and she was accorded a warm welcome. The music critics of the daily papers without exception praised her singing and acting, and classified her as one of the brightest of the stars in the Hammerstein constellation. It was prophesied that she would prove a magnet which would attract throngs of admirers and would become one of the most popular singers appearing in New York. This high estimate of the popularity of the newcomer was justified by her subsequent appearances in various roles, as these brief excerpts from the local newspapers show:

"Pauline Donalda's two program numbers last night at the Manhattan Opera House fairly carried the Sunday concert by storm, but according to the rule of the house no encores were permitted. This delightful singer has seldom been in better voice and her rendition of Donizetti's 'Fille du Regiment' was particularly pleasing. Mr. Hammerstein said after the concert that he would revoke the rule prohibiting encores, as he believed the audience would be better satisfied if allowed to call its favorites."—World.

"Mme. Donalda as Marguerite in 'Faust,' which was sung at the Manhattan Opera House last night, was more attractive than ever. She was in fine voice and her rendition of the lyric passages brought forth prolonged applause. As Faust M. Dalmores created a favorable impression and received numerous encores."—Evening Telegram.

"Donalda's fresh young voice was a delight and she acted the part of Nedda with intensity."—American.

"Mme. Donalda's Nedda was also highly creditable—smoothly sung and well acted—and Mr. Seveilhac, who had already done duty as Alfio in 'Cavalleria,' rounded out the cast well as Silvio. Altogether 'I Pagliacci' was very enjoyably performed and Mr. Campanini, the conductor, was brought out with the singers."—Herald.

"Donalda as Nedda was very satisfying, and she lent the part more dramatic life than is usually bestowed upon it. She sang her first act aria capitally. Seveilhac was very good and vocally truthful as Silvio. The chorus work was admirable."—World.

"There was a very large audience, especially in the upper part of the house, whence came frenzied applause, which was bestowed somewhat disproportionately upon the Italian singers. The French singers deserved it also; likewise the Canadian."—Times.

Since beginning her career in grand opera, two years ago, Mme. Donalda has accomplished more than many singers achieve in a lifetime. She has won unequivocal successes in these operas: "Faust," "Traviata," "Manon," "La Bohème," "Carmen," "Thais," "Pagliacci," "Chatterton," "L'Oracolo," "Lohengrin," "Mimi" and several others. All who have written of Mme. Donalda praise her dramatic powers almost as highly as they praise her voice and singing. And all compliment her versatility.

At the end of the season Donalda will leave New York for Paris, which is to be her future home. Next season she will return to the Manhattan Opera House, and it is safe to predict that no singer will receive a more cordial welcome.

New York Symphony Concerts.

The program for the pair of concerts by the New York Symphony Orchestra at Carnegie Hall Saturday night of last week and Sunday afternoon of this week, included the Schumann symphony in E flat (Rhenish); an arrangement of the love duet of the second act of "Tristan and Isolde"; Frederick S. Converse's "Festival of Pan," and Elgar's "Variations on Original Theme." Mr. Converse's "Festival of Pan" was played at the Worcester Festival some years ago, and at the time reviewed in THE MUSICAL COURIER. It is a work of strong contrasts and one always likely to interest musicians. This was the first pair of concerts by the New York Symphony Orchestra this season at which no soloists appeared.

Schillings' opera, "Moloch," will be produced about the middle of February at the Court Opera House, Vienna, in place of the same composer's originally designed.

FOR SALE

FOR SALE—Most prosperous school of music in Los Angeles, Cal. Owner preparing to locate in Europe. Glorious climate. Business steady all year. Only first class pianists apply to "Immediate Returns," care MUSICAL COURIER.

New York Concerts by the Pittsburgh Orchestra and Mendelssohn Choir of Toronto, February 12 and 13.

In many ways two of the most interesting concerts in New York this season will be the pair to be given at Carnegie Hall, February 12 and 13, by the Pittsburgh Orchestra and the Mendelssohn Choir, of Toronto, Canada. The choir is made up of 220 mixed voices and will be conducted by A. S. Vogt. The orchestra from Pittsburgh, numbering sixty-six players, will be conducted by Emil Paur. Both concerts will take place in the evening. These fine organizations will arrive in New York on special Pullman trains on the morning of Lincoln's Birthday (Tuesday). Over 300 persons make up the party on the two trains. This will be the first time the Canadian choir has visited New York. The complete programs for the concerts follow:

PROGRAM FOR TUESDAY EVENING, FEBRUARY 12, AT 8.15.
For Tenor Solo, Chorus and Orchestra, Psalm 13.....Liszt
George Hamlin, the Mendelssohn Choir of Toronto and the Pittsburgh Orchestra.

Motet, in six parts, à Capella, Psalm 137.....Gounod
Cherubim Song, in eight parts, à Capella.....Tchaikowsky
The Mendelssohn Choir of Toronto.

Symphony, No. 9, in D major, op. 125.....Beethoven
Soloists—Corinne Rider-Kelsey, soprano; Janet Spencer, contralto;
George Hamlin, tenor; Herbert Witherspoon, bass; the Mendelssohn
Choir of Toronto and the Pittsburgh Orchestra; conductor, Mr. Paur.

**PROGRAM FOR WEDNESDAY EVENING, FEBRUARY 13,
AT 8.15.**

Overture, Oberon.....Weber
Judge Me, O God, eight part Motet, à Capella.....Mendelssohn
Bells of St. Michael's Tower, five part Descriptive Chorus.....

Sir R. P. Stewart
The Mendelssohn Choir of Toronto.
Spanish Rhapsody, for Piano and Orchestra.....Liszt-Busoni
Crucifixus, in eight parts, à Capella.....Antonio Lotti
Ballad Dialogue in ten parts, à Capella, Sir Patrick Spens.....Pearsall
The Mendelssohn Choir of Toronto.

Variations on a Theme by Schumann, op. 23 (Orchestration by
Emil Paur; first performance in New York City; manu-
script).....Brahms
Love Scene, from Feuerbach.....Richard Strauss
The Wings of a Dove, eight part Chorus.....Howard Brockway
The Mendelssohn Choir of Toronto.

Ballade, The Challenge of Thor, from King Olaf.....Elgar
The Mendelssohn Choir of Toronto and the Pittsburgh Orchestra.
Wagner died February 13, 1883.

Overture, Tannhäuser.....Wagner
Choral, Awake, and final Chorus from Die Meistersinger....Wagner
Pittsburgh Orchestra and the Mendelssohn Choir of Toronto.
Conductor, Mr. Vogt.

Prelude and Closing Scene from Tristan and Isolde.....Wagner
The following opinions on the singing of the Mendelssohn Choir will be read with interest by many who have planned to attend the concerts next week:

It is stated officially that the concert last evening by the Pittsburgh Orchestra and the Mendelssohn Choir, under the respective direction of Emil Paur and A. S. Vogt, broke the records of Convention Hall for attendance at a paid concert. It was easy to credit it when one saw the magnificent audience of 3,500 that filled every seat and the stairs as well and stood in rows deep at the back and sides of the hall. The listeners were all there with anticipations of the keenest delight. These were more than realized. Splendid as was the concert last year by this orchestra and chorus, last night it was even more so. It was as perfect a musical pleasure as ever falls to the lot of mortals. Four of the numbers sung by the Mendelssohn Choir were religious in character. Perhaps nothing on the list was more impressive than the dramatic Gounod motet, "By Babylon's Wave." It is such a perfect piece of part writing, and its interpretation was as reverential and beautiful as the composition itself. The singing of the "Cherubim Song" (Tchaikowsky), carried the hearers out of themselves, farther than sight can follow, farther than soul can reach. Those who hear its unearthly beauty can never forget it, but must hear that wonderful music ringing on through all the after years.—Buffalo Express, February 23, 1906.

The choir gave for its first number Gounod's motet, "By Babylon's Wave." It is a wonderful piece of musical writing for six parts, richly harmonized and worked out in the deeply devotional style which characterizes all of Gounod's religious music. In it the voices were indescribably beautiful and the parts were carried through with perfect intonation despite the many changes of key and intricate harmonies.—Buffalo Courier, February 23, 1906.

Perhaps London, Berlin or Paris may have, for a season now and then, a better equipped mixed chorus than Mr. Vogt's, but the latter

ranked, without doubt, today, among the world's best equipped and best trained choruses. Yesterday afternoon Mr. Paur said: "I have never felt a keener delight in the singing of any chorus than in that of the Mendelssohn Choir during our Toronto performance of Beethoven's 'Ninth Symphony.'" And the work of the choir last night fully justifies the encomium. Mr. Vogt is that finest type of man who dedicates a Napoleonic organizing genius wholly to co-operative and constructive purposes. For his choir sings all music with equal finish, be it "Carmen," or "The Creation." Gounod the graceful, Mendelssohn the gentleman, or Tchaikowsky the barbarian, as Rubinstein called him.—Buffalo Commercial, February 23, 1906.

National Opera Company Concert.

Under the direction of C. de Macchi, members of the National Opera Company gave a concert Friday evening of last week in Allentown, Pa. The audience was large and demonstrative, lavishing applause upon all the participants. Those who took part in the concert were Miss



EMIL PAUR,
Conductor of the Pittsburgh Orchestra.

Root, soprano; Rosa Linde, contralto; Ettore Campana, baritone; Lloyd A. Moll, violinist, with C. de Macchi, pianist, and Charles Hunsberger, harpist. The program follows:

Cavatina, from Ernani.....Verdi
Signor Campana.
Racconto, from Cavalleria Rusticana.....Mascagni
Miss Root.
Rhapsodie, No. 2.....Liszt
De Macchi.
Scherzo.....Del Tonte
Liet Signor, from Huguenots.....Meyerbeer
Rosa Linde.
Arioso, from Suite, op. 153.....Reinecke
Humoreske.....Dvorak
Berceuse Slave.....Neruda
Mr. Moll, Harp accompaniment by Mr. Hunsberger.
May Morning.....Denza
Madcap Marjorie (Encore).....F. Norton
Miss Root.
Duet, from Don Giovanni.....Mozart
Miss Root and Signor Campana.
Largo, from Sonata, op. 1.....Tartini
Allegro, from Sonata, op. 2.....Tartini
Mr. Moll and Mr. Hunsberger.
Aria, from The King of Lahore.....Massenet
Signor Campana.
Obstination.....Fontenailles
Habanera, from Carmen.....Bizet
Madame Linde.
Prologue, from I Pagliacci.....Leoncavallo

The success of the concert given by members of the National Opera Company in New York on Sunday evening, January 20, secured for these singers this engagement at Allentown, Pa., and the success of this concert has brought forth a request from this same city for an opera, and Mr. de Macchi, of the National Opera Company, has arranged to give in the near future "Cavalleria Rusticana."

MUSIC IN CINCINNATI.

CINCINNATI, Ohio, February 2, 1907.

The College of Music announces the names of the soloists for the second college chorus and orchestra concert in Music Hall, Tuesday evening, February 19. The voice department will be represented by Ida Alvis and Miss S. A. Comstock, sopranos, pupils of Louise Dotti; the violin department by Madge Macgregor and William Burkel; and the piano department by Alla Wright, a very talented young pianist from the class of Albino Gorno. Many additional features over previous events by the chorus and orchestra are promised for the second concert.

"An Evening of Sonatas" will be given in the Odeon, Tuesday evening, February 5, by Gisela L. Weber, violinist, and Romeo Gorno, pianist, of the College of Music. Both artists are immensely popular in local musical circles, and from the fact that they are to appear in concert together for the first time this season, it seems reasonable to expect an unusually large attendance on this occasion.

The Marien String Quartet, of the College of Music, again proved its claim to distinction at a concert at the Woman's Club, last Friday afternoon. The quartet was assisted by Adele Westfield, pianist, of the College of Music faculty, and Dell Martha Kendall, soprano. Mrs. Adolph Klein was chairman of the day.

Disagreeable weather prevailing last week did not in any way mar the success of Lillian Arkell Rixford's organ recital on Thursday afternoon, in the Odeon. She was assisted by two other members of the College of Music faculty—Gisela L. Weber, violinist, and Ottilie Dickerscheid, pianist—in a program of modern compositions. A feature of the program was Mrs. Rixford's performance of a composition in manuscript by F. R. Adams, of Dayton, Ohio, who was present.

Lhévinne, the Russian pianist, played in recital on Friday evening, February 1, before a very large audience, in Music Hall. The consensus of opinion was that he is a very colossus among the great pianists of the present day.

The Boston Symphony Orchestra, under the direction of Dr. Carl Muck, gave a concert this afternoon in Music Hall. Prof. Willy Hess, the soloist, was heard in the Beethoven violin concerto. The other numbers were the overture to "Oberon" and a symphony by Sibelius.

Gustav Mahler has completed his seventh symphony. It will be produced in the fall of 1907 by the Tonkünstlerverein, of Vienna.

In connection with the silver jubilee of Mr. Van der Stucken comes the regretful announcement, made authoritatively this week, that he will step down and out as the musical director of the Symphony Orchestra and not be willing to renew his contract, which expires in May of this year. Reasons for this withdrawal from the Cincinnati musical field are that he expects to live in Europe and devote his time substantially to composing—conducting incidentally here and there as occasion offers. Mr. Van der Stucken has started several works of heavy caliber which he could not finish here on account of his incessant duties. Besides, Mr. Van der Stucken's family has for many years been living in Hannover, Germany, and it is his desire to live with his wife and children, from whom according to present arrangements he must be separated from October to May of each year. While Mr. Van der Stucken has positively declined to accept another contract for the orchestra, he will be the musical director of the Cincinnati May Festival in 1908. After that time he leaves for permanent residence in Germany. He has begun rehearsing the Festival Chorus with his usual vim and energy. So far he has selected Haydn's "The Creation" and the "St. Matthew's Passion," by Bach, for the chorus works. There will also be a large chorus work, to be sung by a thousand children from the public schools.

Norvelle Harris has established herself in this city as the first representative of the Carl Faelten method. She is a thorough, painstaking, able teacher, with much experience and a great deal of success. She has received the hearty endorsement of the Carl Faelten schooling, and although she has been active in Cincinnati only since last October, pupils have flocked to her in every direction, and she numbers among her patrons the most influential and cultured families in the city.

J. A. HOMAN.

1906

Mr. HENRY W. SAVAGE

1907

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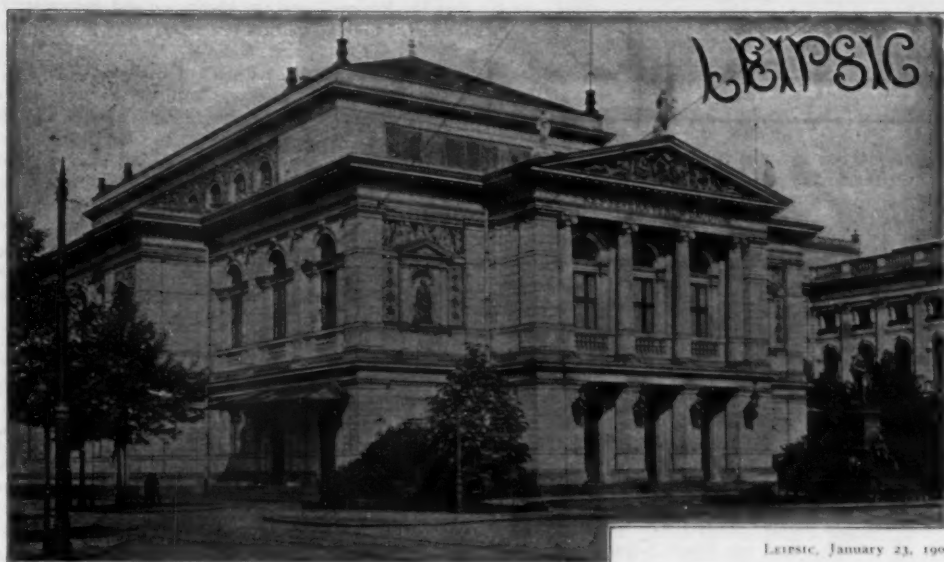
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MADAM BUTTERFLY

By GIACOMO PUCCINI, Composer of "La Bohème," "Tosca"
(Founded on the Works of John Luther Long and David Belasco.)

A Specially Engaged Grand Opera Company and Chorus.

Orchestra of 60



LEIPSIK, January 23, 1907.

The fourteenth Gewandhaus program, played on January 23-24, was again under Nikisch, after his triumphant operatic conducting in London, and the home audience here greeted him with especial cordiality upon his approach to the stand. Lilli Lehmann was soloist in an aria from Mozart's "Entführung aus dem Serail," and she had the assistance of Hedwig Helbig, of Leipzig, in duets from Spohr's "Jessonda," Mozart's "Così fan tutti" and "Marriage of Figaro." The orchestral numbers were the Cherubini "Anakreon" overture, three dance pieces from Grétry's heroic ballet, "Céphale et Procris," in the free orchestration by Felix Mottl, also the Beethoven "Eroica" symphony.

Nikisch's clear drawing of all the orchestral lines was especially welcome again after but two weeks of his absence, so that the Gewandhaus public must have experienced a valuable object lesson as to just who its distinguished conductor is and what kind of art it is that he represents. Lilli Lehmann's singing of the Mozart aria was surprisingly good on this occasion. What a great master of the voice she is to have saved so much of vocal material through all the years of hard work that she has placed upon it! This public received her with the reverence due an artist of her great attainment.

The motet service by the Thomaner Chor, Saturday afternoon, January 19, brought the Bach organ toccata, adagio and fugue in C major; the first part of Bach's five voice motet for solo and chorus, "Jesu, meine Freude"; Melchior Franck's "Jesu, dein Seel," for solo and chorus.

The Sunday music in the Thomas Church January 20 included the "Sanctus" and "Benedictus" for solo, chorus, orchestra and organ, from Beethoven's C major mass.

The eighth Philharmonic concert introduced the St. Petersburg composer, Sergius Liapunow, as guest conductor, in his own B minor symphony and three selections from the "King Lear" music by his early master, M. Balakirew. Other Russian works produced were Balakirew's B flat minor piano sonata, his piano valse di bravura, and second scherzo; also Liapunow's "Nuit d'Ete" and "Carillon," from his twelve transcendent etudes. The Spanish pianist, Ricardo Vines, now resident in Paris, was the soloist for these works. The violinist, Alfred Krasselt, of Weimar, played the Richard Strauss violin concerto, op. 8, under Winderstein's orchestral accompaniment. All of the above Russian works were given for the first time in this city, and all are from the press of Julius Heinrich Zimmermann, of Leipzig. Liapunow had conducted the symphony in St. Petersburg two years ago and another conductor had played the work there since then.

Liapunow may be termed a representative of the older Russian school, which is headed by Balakirew. The symphony is built on the most elemental themes, almost too plain in the first two movements to be interesting. But

the scherzo begins warming up the interest, and the finale has considerable crude strength as well as attractiveness. Some unique harmonic effects, on the order of organ points, are included, and give much agreeable character. The audience granted respectful recognition. Balakirew's "King Lear" overture, fourth act Vorspiel and festival march, are comparatively conservative and evidently well adapted to actual use with the Shakespeare play. But the overture and the festival movement are hardly more than interesting enough to bring them into the concert room. The fourth act Vorspiel may be considered less designed for concert.

The Balakirew sonata is built on lines that may be respectfully called popular. The work abounds in simple and not over complex counterpoints and figurations, so that the impression is almost that of monody as compared with the polyphony of today. Artists may not use it much for repertory, but the sonata may find large use with teachers who wish to interest pupils not yet ready for works of deeper intellectual content. Vines played this work and the succeeding solo pieces with adequate facility and good musical quality. The audience showed a great deal of interest in the sonata.

Those writers who enjoy complaining of works by Richard Strauss may find a perfect target in this violin concerto, for they will hit the bullseye with almost any kind of complaint. The first movement is rather interesting for the solo violin, but the orchestra occasionally responds with singularly empty imitations and interludes. The second part, marked *lento ma non troppo*, must be the weakest that Strauss has ever put on paper. The third is slightly better and has at least some interesting rhythmic dialogue between violin and orchestra. The difficulties for violin are unusual. Krasselt played it here once under Strauss, and once in Berlin without rehearsal. It is not known what the critics wrote, but their innermost thoughts must have been difficult to print. In the performance here Krasselt overcame the difficulties superbly and remained in tune in spite of many heavy unviolinistic chord passages, fast tempos in chromatics and the usual *moto perpetuo* bowing in complicated harmonic leading.

The program for Glenn Hall's song recital, to be given here February 6, has been issued by the Ernst Eulenburg Bureau and the tickets are on sale at the usual music stores of C. A. Klemm, Franz Jost and Ernest B. Raunser. Owing to Mr. Hall's recent appearance in the Gewandhaus and the usual assistance of Professor Nikisch as accompanist, much advance interest in the recital is already shown.

If there are any musical artists who give concert without earning interest on their expenses let them be comforted by the Leipzig experiences of Wolfgang Amadeus Mozart. When he gave a concert of his own compositions in the old Gewandhaus, May 12, 1789, the hall was poorly

filled and most of those present were there on free tickets. Mozart traveled from Vienna to Leipzig in the carriage of his friend, Prince Lichnowsky, occupying the time from April 8 to April 19, with a day or more stop at Dresden. Mozart was but poorly known in North Germany at that time, though the attendance upon his Gewandhaus concert must have been further curtailed by his own opera, "Marriage of Figaro," which was given in the Leipzig Theater the same evening. In his concert he had the assistance of the soprano Madame Dussek, who sang two scenes. The program began at 6 o'clock, was in two parts and included, besides the two vocal scenes, three symphonies and two piano concertos. The Gewandhaus historian, Dörffel, has omitted to state at what hour the concert concluded.

It may not be generally known that the gifted young Russian composer, Rachmaninoff, has taken up his residence in Dresden, where he is busy composing his second symphony. His first symphony is still in manuscript. It was given a performance in St. Petersburg under Glazounow's direction, but was thought a failure. Opinion has changed and the work may be published simultaneously with the second symphony. Rachmaninoff was born in Novgorod in 1873.

The local publishing firm of J. Rieter-Biedermann (Edmund Astor & Son) has issued a pamphlet of the critiques on their new one act opera, "The Wanderer" ("Il Viandante"), by Enrico Bossi. The opera was given very first performance in Mannheim, December 8, under Kutzschbach, then at Altenburg December 9, under Dr. Georg Göhler. Performances at Lübeck and at the Dresden Royal Opera are next in order. These first reports indicate an unqualified success, as all the critics agree in the main assertion that Bossi has written a strong score, wherein lyric quality is combined with solid orchestration.

This could have been easily predicted, for the firm of Rieter-Biedermann is giving a great deal of attention to Bossi, and with its forty years of Brahms and Von Herzogenberg tradition, under practically the same management as now, the firm would hardly take up a very bad musician. From a former review of the firm's catalogue, it may be recalled that there were here fourteen opus numbers by this Italian. His "Paradise Lost," in an English translation, will be given first presentation in England early in February. It is a symphonic poem in a prologue and three movements for solo, chorus, orchestra and organ.

The first of the present Berber-Stavenhagen sonata evenings brought the Schumann D minor, op. 121; the Busoni E minor, op. 36 (a), and the Beethoven C minor, op. 30, No. 2.

The playing of the entire evening was ideally musician-like, so this left the especial interest upon the new Busoni sonata. These artists had first played the work in Munich, and this was the second performance. It is marked *långsam*, *presto*, *andante*, *piuttosto grave*, *andante con moto* (variations on a Bach chorale). The entire work is conceived in the most earnest character and worked out in most scholarly manner. Busoni seems to have had something to say and his message will probably interest every musician. The violin is generally very well considered, the piano as a matter of course. While the last movement is built on a Bach chorale, the beginning of the first movement has also taken something of a churchlike mood through a tolling figure for the piano. The variations rise to immense effectiveness at times, and as the entire work seems so sane and wholesome, it ought to grow wherever intellectual music may take root.

Musicians may be interested to know that Busoni has finished the score of a piano concerto. A copy of it can be found almost any time on Rudolph Ganz's piano. When the composer played here with the Leipzig Philharmonic Orchestra in November he was asked when he would play the concerto in public. He modestly replied that he did not know just where there was a conductor who would invite him to play it. What could the Civic Federation of Three Oaks, Mich., do in an emergency of this kind?

Romaine Curry played the Liszt E flat concerto with the Chemnitz City Orchestra January 13. The usual great success is reported from there again.

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CHICAGO, Ill., February 2, 1907.

The seventeenth program of the Theodore Thomas Orchestra was as follows:

Overture, Coriolanus, op. 62.....Beethoven
Minuet and Finale, from String Quartet, op. 59.....Beethoven
Concerto for Piano, No. 4, G major, op. 58 (with original cadenzas).....Beethoven
Bacchanale, from Tannhäuser.....Wagner
Symphonic Poem, No. 4, Orpheus.....Liszt
Rondo, Till Eulenspiegel's Merry Pranks, op. 28.....Strauss

Dr. Otto Neitzel, soloist in the Beethoven concerto, was very interesting.

Alois Burgstaller will be the soloist on February 8 and 9, when the program will be entirely Wagnerian.

Horace Britt, cellist, will be the soloist on February 15 and 16.

Fannie Bloomfield-Zeisler will be the soloist with the Theodore Thomas Orchestra on February 22 and 23, playing the Moszkowski concerto for piano and orchestra.

Josef Lhévinne and Madame Lhévinne will give a joint piano recital at Orchestra Hall on February 17.

F. Wight Neumann announces Madame Schumann-Heink in a popular price song recital on February 10 at Orchestra Hall.

Mr. and Mrs. Alexander Petschnikoff will give a joint recital in Music Hall on February 24. The program will be: Trio for two violins and piano, Bach; the Mendelssohn E minor concerto, op. 64; the Spohr concerto in B minor for two violins, op. 88; "Melodie," by Tchaikowsky, and Russian dance, by Petschnikoff.

The visit of the Boston Symphony Orchestra on January 30 was a veritable triumph, musically, financially and as a social event. The enthusiasm of the vast audience in its reception to Dr. Meck and the orchestra was the tribute of genuine admiration and esteem to a man and men, to whom the highest encomium is but justly due. That the visits of this splendid organization may not be so few and far between in the future as in the past is the wish expressed on every side. Rudolph Ganz, as soloist in the Tchaikowsky B flat minor concerto, achieved a most brilliant success,

proving himself one of the elect in technic and in interpretive and rhythmic discernment.

In the vast audience gathered to listen to the Boston Symphony Orchestra on January 30, one of the most interesting figures was Bernhard Listemann, one of the former concertmasters of this famous organization and founder and conductor of the Boston Philharmonic Orchestra, which became the nucleus of the Boston Symphony Orchestra as organized by Colonel Higginson in 1881, with George Henschel, conductor. Under Mr. Henschel and Wilhelm Gericke, Mr. Listemann served as concertmaster, and through his force of character, note of precision and general musicianship, helped to establish the early reputation of the orchestra and left a legacy of his masterly work in the large number of his pupils who became members of the orchestra and number to this day many among the violins. To name a few, are Frank Schuchmann, Daniel Kunz, Mr. Marble, Mr. Eichler, Fred Mohn, Mr. Berger, Willie Kraft and several others. Mr. Listemann came to this country in 1867 direct from his position as concertmaster of the Rudolstadt Court Orchestra, to accept the same position with Theodore Thomas and his orchestra, then of New York City, and in this capacity he served four years. Later organizing the Philharmonic Sextet Club and the Listemann Quartet, he toured the United States and earned the reputation of being one of the foremost violinists and musicians of the day. At the present time Mr. Listemann is a member of the faculty of the Chicago College of Music, Dr. Ziegfeld, president.

In presenting "Madam Butterfly," which will close a very successful two weeks' engagement at the Illinois Theater tonight, its real artistic success, like all other modern operatic works, depends upon the efficiency of the orchestra and the ability of the conductor to solve not alone the musical import of the score, but its psycho-musical relationship to the libretto. In Walter Henry Rothwell, conductor of "Madam Butterfly," Mr. Savage has found a man of the requisite caliber, a musician and conductor whose temperamental delineation of Puccini's richly orchestrated score, with its dramatic and emotional recitatives, ensemble numbers and superb climaxes, was masterly and effective in every detail and who dominated and controlled his orchestra of sixty men in a manner denoting the finely trained, sincere and convincing musician. It may be added

that Mr. Rothwell won the admiration and endorsement of the entire Chicago musical fraternity.

Germaine Schnitzer, a pianist of exceptional abilities, of whom the Eastern critics speak of as the most talented woman pianist who has appeared in America for many seasons, will make her first appearance in Chicago, under the direction of F. Wight Neumann, Sunday afternoon, February 17, at Music Hall. Miss Schnitzer, who is making her first American tour, is spoken of as having great musical temperament, strong individuality and well equipped technic, and with personal beauty, has drawn large audiences wherever she has played. This, her first coming to Chicago, is looked forward to by music lovers. Miss Schnitzer will play the following program:

Prelude and Fugue, A minor.....Bach-Liszt
Carneval.....Sebumann
Benediction de Dieu dans la solitude Harmonies poetiques et religieuses.....Liszt
Ballade, A flat.....Chopin
Two Etudes.....Chopin
Ballet de Rosamonde.....Schubert-Fischhof
Toccata.....Saint-Saëns
Military March.....Schubert-Tausnig

The San Carlo Opera Company will be heard in the following repertory in the week engagement at the Auditorium, February 18-23, with orchestra of fifty and chorus of fifty-five:

Monday, 18 (opening night)—"Gloconda," with Nordica, Borlinetto, Monti-Baldini, Constantino, Segurula-Fornari, Pulcini.
Tuesday, 19—"Rigoletto," Nielsen, Monti-Baldini, Constantino, Campanari, Perini.
Wednesday, 20 (matinee)—"Il Trovatore," Nordica, Borlinetto, Sacchetti, Galperni.
Wednesday, 20 (evening)—"Carmen," Deryne, Neilsen, Colombati, Perego, Martin, Segurula, Barocchi, Giaccone, Perini.
Thursday, 21—"Les Huguenots," Nordica, Neilsen, Deryne, Constantino, Segurula, Campanari, Fornari, Perini, Galperni.
Friday, 22—"Il Pagliaccio" and "Barber of Seville," Neilsen, Deryne, Colombati, Perego, Sacchetti, Giaccone, Segurula, Barocchi, Fornari, Pulcini, Perini.
Saturday, 23 (matinee)—"Faust," Nordica, Colombati, Martin, Campanari, Perini.
Saturday, 23 (evening)—"Adriana Lecouvreur," Tarquini, Borlinetto, Monti-Baldini, Constantino, Segurula, Fornari.

The Chicago alumnae of Bryn Mawr College are to be commended for financing this week of opera. The guarantee fund necessary for the venture was cheerfully raised by this association, and if this first venture is financially successful, the San Carlos Opera Company will play a return engagement of six weeks in 1908. Plans are also under way for assuring Chicago of its annual season of grand opera.

Fely Deryne will make her debut at the Wednesday matinee as Carmen. Tarquinia Tarquini will appear in

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The Apollo Musical Club, Harrison M. Wild, conductor, will give Elgar's "The Dream of Gerontius" and Liszt's Thirteenth Psalm on February 11, at the Auditorium, with the assistance of the Theodore Thomas Orchestra, Arthur Dunham, organist, and the following soloists: Isabelle Bouton, mezzo-soprano; Ellison van Hoose, tenor; Gwilym Miles, baritone.

The Irish Choral Society, Thomas Drill, director, will sing "Deirde," an Irish cantata, by Michael Esposito, at Orchestra Hall, Sunday, February 3. The three solo parts of this legendary tale will be sung by the following artists: Maisi, tenor, Joseph F. Sheehan; Fergus, baritone, W. Cary Lewis; Deirde, soprano, Genevra Johnstone Bishop.

Rudolph Ganz, who scored such an immense success with the Boston Symphony Orchestra last Wednesday evening, and in his recital the week before, will be the assisting artist with the Kneisel Quartet in their third Chicago recital, February 13. Mr. Ganz and the Kneisel Quartet will play the Schumann quintet, E flat major, op. 44. The quartet will be heard in Brahms' quartet in A minor, op. 51, No. 2, and in Gliere's quartet in A major, op. 2 (new).

The concert given by Harry Munro, baritone, at Kimball Hall on January 31, was a very artistic event. Mr. Munro sang "The Rose, the River and the Sea," Johnson; "Toreador's Love Song," Couchois; "The Clang of the Forge," Rodney; "For All Eternity," Mascheroni. Helen Ford,

soprano, sang aria from "Traviata," Verdi; "Thou'rt Like Unto a Lovely Flower," W. Smith; "Ariette," Paul Vidal.

The pianist, Alice McClung, a pupil of Walter Spry, played ballade, Chopin; serenade, Liebling; "Faust" waltz, Gounod-Liszt.

Carolyn Louise Willard, pianist, of the faculty of the Bush Temple Conservatory, gave an interesting recital at Music Hall on January 29. Miss Willard was heard in a varied program embracing numbers by Scarlatti, Brahms, the "Scherzo à Capriccio," F sharp minor, by Mendelssohn, which was specially effective in the staccato and octave passages; the Chopin rondo, E flat major, so seldom played, and a group by Otterstrom, Rachmaninoff, Poldini, bringing the program to a close with the Strauss-Tausig valse caprice. Miss Willard is one of the most studious and conscientious among the younger pianists, and undoubtedly much will be heard from her in the future.

Clarence Pease has been engaged by St. Luke's Episcopal Church, as baritone soloist. Mr. Pease, who makes a specialty of voice development, has met with great success with his many pupils, his theory being that a speaking voice of good quality can be readily and easily developed as a singing voice, retaining the individual character and natural timbre, colored through the musical sense and personality of the singer. Mr. Pease will give a song recital in Evanston some time in February.

Howard Wells will give a piano recital in Music Hall on Thursday evening, February 28. This will be Mr. Wells' first recital in Chicago since his highly successful appearance with the Theodore Thomas Orchestra, at Orchestra Hall, last year.

The Chicago Piano College will give a faculty concert on February 28, the entire program to be made up of ensemble numbers, assisted by Heathe Gregory, baritone.

Gertrude Gane, post graduate of the Columbia School of Music and artist pupil of Mary Wood Chase, will be heard in piano recital on February 12, at Cable Hall. Miss Gane will play the following program:

Sonata, op. 90 (one movement).....Beethoven
Sonata, G minor.....Schumann
Bird as a Prophet.....Schumann
Scherzo.....Mendelssohn
Song Without Words.....Sinding
Morceaux.....Lidow
Hark, Hark, the Lark!.....Schubert-Liszt
Etude, F major.....Chopin
Nocturne, C minor.....Chopin
Andante Spianato and Polonaise.....Chopin

This concert will be the first in a series of recitals to be given by artist pupils of the Columbia School.

Amanda Closius, of the American Conservatory, will give a piano recital at Kimball Hall, Saturday afternoon, February 9, assisted by Maribel Tucker, soprano, and Ramon Girvin, violinist. Miss Closius will play a suite by D'Alberty, the "Carneval," by Schuetz, and the Henselt concerto, with Heniot Levy, of the faculty of the American Conservatory, at the second piano.

The third recital in the Chicago Theological Seminary artist recital course will be given by Leon Marx, violinist, and Walfried Singer, harpist, on February 8, at Carpenter Chapel.

Elaine de Sellem will be the soloist with the Beethoven

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Trio (composed of the old members of the Spiering Quartet), in their first subscription concert on February 7.

On February 19 the "In a Persian Garden" will be sung at Aeolian Hall by the following artists: Sibyl Sammis, Elaine de Sellem, Marion Green, Alfred Shaw.

Emma Drought, soprano, sang the following three songs for the Woodlawn Park Club on February 1: "Love, the Peddler," German; "At Parting," Rogers; "Chanson Provençale," Dell' Acqua. Miss Drought is a recent acquisition to the Chicago music fold and has opened a studio at 606 Fine Arts Building.

Dr Ziegfeld, president of the Chicago College of Music, is spending a few weeks at Castle Hot Springs, Ariz.

Augusta Cottlow played at the University, at Evanston, on January 31. Miss Cottlow is booked for a short tour through the West, and in March will be the soloist with the Detroit Symphony Orchestra.

The following program will be sung by the Mendelssohn Club, Harrison Wild, conductor, at their concert on February 7:

The Bear Hunter, from Every Zone, op. 76.....Arnold Krug
 Farewell Song, from Every Zone, op. 76.....Arnold Krug
 The Watch on the Danube, from Every Zone, op. 76.....Arnold Krug
 Morning Hymn, from Every Zone, op. 76.....Arnold Krug
 Aria, from La Bohème.....Puccini
 Edward Johnson.
 Feast of the Holy Grail, Parsifal.....Wagner
 Idylle Mongolienne, op. 26.....Frederick Stevenson
 Yea, Cast Me, op. 45.....Edward Elgar
 Whether I Find Thee, op. 45.....Edward Elgar
 After Many a Dusty Mile, op. 45.....Edward Elgar
 It's Oh! To Be a Wild Wind, op. 45.....Edward Elgar
 Feasting I Watch, op. 45.....Edward Elgar
 Songs—
 Love's Philosophy.....Bruno Huhn
 Do You Remember?.....Gerritt Smith
 Come To the Garden.....Mary Salter
 The Bony Fiddler.....Hammond
 Edward Johnson.
 The Chafer and the Flower.....W. H. Veit
 The Monk of the Mountain.....F. F. Bullard
 The Solo by Dr. W. F. Larkin.
 Sunday on the Alps.....Thomas Koschat

The American Conservatory Orchestra will give a concert February 20, under the direction of Herbert Butler.

Pupils of the Walter Spry Music School will play the following program on February 9, at Assembly Room, Fine Arts Building:

March, two Pianos.....Hollaender
 Jessie Sage, Ethel Brakefield, Irene Bentz, Edna Bryan.
 Bourée, in G minor.....Bach
 Bourée, in G major.....Bach
 Marie Sinclair.
 Gladys at Play.....Mokreys
 Hieland Laddie.....Morey
 Beatrice Bynbee.
 Barcarolle.....Porter Stelle
 Dorothy Palmer.
 Etude, op. 10, No. 3.....Chopin
 Whims from Fancy Pieces.....Schumann
 Mrs. George Chase.
 Soirée de Vienne, No. 6.....Schubert-Liszt
 Jessie Curtis.
 Serenade.....Liebling
 At the Seashore.....Smetana
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 Evelyn Houston, Elsa Sels, Holden Dougherty, Marion Townsend.
 Waltz, In Vienna, op. 15, No. 3.....Schulz
 At the Fair, op. 15, No. 3.....Demuth
 Elsa Sels.
 Parfum de Bois, op. 70, No. 2.....Grimaldi
 Hide and Seek, op. 66, No. 6.....Schytte
 Marion Townsend.
 Violin Solo, Legende.....Wienawski
 Oscar Petersen.
 Marcia Fantastica.....Bargiel
 Florence Hobson.
 Liebestraum, Nocturne, No. 3.....Liszt
 Jesse Wing.
 The Two Larks.....Leschetizky
 Katherine Mortenson.
 Lorelei.....Seeling
 Amy Hess.
 Concerto, op. 11.....Chopin
 Rondo, Vivace.
 Alice McClung.
 Orchestral part on second piano by Mr. Spry.

Ernesto Consolo, the eminent Italian pianist who has just appeared in New York City with great success, will give a recital in Music Hall on the evening of Tuesday, March 5.

The School of Acting of the Chicago Musical College will present three one act plays in Music Hall next Saturday afternoon. Pupils of this institution also will appear in another production in the Studebaker Theater, under the direction of J. H. Gilmour, the latter part of this month.

Harmon Watt's recent piano recital at Kimball Hall was a very successful event. Mr. Watt played several of his own compositions, which were enthusiastically received.

EVELYN KAESMANN.

John B. Miller in the Ganz Cycle.

As Rudolph Ganz has just returned to this country, after an unequalled success abroad as pianist, it is not amiss to call attention to John B. Miller's success as an interpreter of Mr. Ganz's compositions. The press notices following Mr. Miller's presentation of the "Lake Cycle" and the "Season Cycle," both of which Mr. Miller introduced to the public for the first time:

John B. Miller appeared at his best. He was a favorite from the first, as he always is, and especially well rendered and well received was the song cycle, "The Seasons," by Rudolph Ganz. The composer is one of the foremost of American artists and the selection is thoroughly modern in every feature. All the intents of the composer were naturally delineated in the rendition of Mr. Miller.—Peoria Herald-Transcript.

John B. Miller, the Chicago tenor, was likewise a favorite. His musical tenor was heard to excellent advantage in two groups of songs. His rendition of the Rudolph Ganz song cycle, "The Seasons," was a splendidly dramatic one. The composition is one of the best of its kind to be heard here, full of rich harmony, dramatic climaxes and unexpected modulations on which the modern school depends so greatly for its best effects.—Peoria Star.

Mr. Miller sang the "Lake Cycle" splendidly. His voice has grown in power during the last year and has retained all its beauty of quality. Especially are his high notes of unusually clear, vibrant and sympathetic timber. His interpretations were marked by absolute certainty in all the intricacies of awkward intervals and unusual harmonies, and he revealed further an excellent appreciation for dramatic values.—Glenn Dillard Gunn, the Chicago Inter Ocean.

John B. Miller, who was in splendid voice, sang the pianist's "Lake Cycle" for the first time, with the composer at the piano. Mr. Miller sang with appreciative understanding of text and music, much sentiment and repose, and secured splendid dramatic effects in the heavier numbers. His enunciation was clean cut, no printed words being necessary, and his sterling musicianship, his readiness and evident familiarity with what was not always easy, made his work a delight.—Leone Langdon, the Chicago Examiner.

The difficult task of singing and interpreting the cycle was performed with rare success by John B. Miller, whose voice, excellent diction and entire surety in the handling of the vocal part made his singing in high measure praise meriting.—W. L. Hubbard, the Chicago Tribune.

The Choral Society lately performed Bruch's "Odysseus" in a thoroughly satisfactory manner, under the direction of Hofmusik Director Claras, at Brunswick.

TRANSCONTINENTAL TOUR

SEASON 1906-7

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WEBER PIANO USED

DRESDEN.

DRESDEN, FRANKLINSTRASSE 20, JANUARY 19, 1907.

Of William A. Becker's success in Dresden you were informed by cable. He surely is "second to none" in his power to thrill and to enthuse audiences. As a pianist, he plays as he feels. Authoritative, academical readings do not go well with his fiery temperament. The fine pianist, therefore, is always in sympathy with the public, not always with his critics. On the occasion he was in splendid form, and his Chopin, Liszt and Schumann selections were fully acknowledged even by our most rigid critical authorities. In Schumann "Carneval" he rose to an artistic grandeur of telling effects. By Liszt's tarantelle, "Venezia e Napoli," he swept everything before him. Chopin's op. 20 was given with great fantastic lift, intense feeling, poesy of conception and a caressing beauty of tone that responded fully to the spirit of the composition. A delight to listen to and to remember! Beethoven and Schubert completed the program. Great applause compelled several encores. There was but one opinion, that Becker, since heard here last, has grown artistically to a remarkable degree. He, without doubt, has a great future, for he is continually working on his perfection. A representative audience filled the hall.

Among assisting artists in the Vincentius Verein's grand concert under Von Schuch's lead, Carl Perron, Eduard Lankow, G. Wille and Hans von Schuch, Jr. (cellists), gave greatest satisfaction. Perron contributed Schumann songs with immense success. Lankow in a paraphrased "Slumber" song by Gaynor, displayed all the advantages of his famous teacher's (Anna Lankow's) school. His high tones, a "Mischstimme" of falsetto (head notes), and the middle register of the voice won him high critical comment. Young Von Schuch, son of the great conductor, evinced decided talent in a cello quartet from Klengel, in which Wille excelled as first cellist. Mme. Dorothea de Salvo, the Parisian singer, whose talent is highly thought of by Schuch and Lauterbach, was to sing, but fell ill. Erika Wgdekind took her place. The royal family attended.

In the Ressource's concert Arrigo Serrato, Marga Neisch, of Breslau, both well known, and Eduard Lankow were the soloists. All of them succeeded beautifully. Lankow again had storms of applause for his Mozart ("O Isis"), Brahms ("Sapphische Ode") and Reynaldo Hahn numbers. He sang with style and warmth. It is a pleasure to state that his talent and "können" find full recognition by both connoisseurs and audiences.

The Mozart Society's program comprised an interesting item, Bach's G major concerto for solo violin, two flutes, continuo and string orchestra. The soloists were of high order—Philipp Wunderlich, first flutist of the Royal Orchestra; M. Hildebrandt (violin) and Arma Hjorth (flutist), of Finland; also C. Pretzsch (continuo). A lady playing the flute! That was new here. She owns an advanced technical ability, beauty of tone, great sense of style and other musicianly qualifications that were unanimously recognized by the press. Fräulein Hjorth is a pupil of Herr Wunderlich, who on the occasion shone as a great virtuoso himself, and as a teacher as well. Another artist of distinction, Ellen Beck, of Copenhagen, contributed arias and songs: Gluck's "Divinités du Styx," presented in a broad and impressive style Scarlatti's "Paradies," and Grieg. She is a singer who knows how to sing. The orchestra gave Handel, Bach, Mozart.

Sigrid Arnoldson, in the Opera House, captivated us by her artistic rendition of "Violetta." High refinement of vocal art, "esprit," full control of any surplus of acting (yet no indifference), a beautiful presence, Parisian elegance and great routine, characterized her impersonation of the role. Madame Arnoldson does not in this part move us to tears, like Duse, but she is an artistic singer in every way. Scheidemantel as Germont not only equaled the famous prima donna, but superseded her in many directions. Fräulein von der Osten sang and acted with spirit and grace. Herr Jäger (Alfredo) is as yet insufficient in so prominent a role. Malatta conducted with insight and skill. The orchestra calls for special praise.

Hedwig Meyer's and Max Lewinger's giant Brahms recital responded to highest artistic demands, both as to the making of a model, musicianly program, as to the fine performance of the piano and violin sonatas, op. 70, op. 100 and 108. Technical perfection, in conjunction with a thorough entering into the spirit of Brahms, made the evening a musical feast. The pianist began her career in the Dresden Conservatory as a pupil of Adolf Blassmann, the well known Schumann interpreter. Since heard here last, she has made rapid strides forward. Max Lewinger's "durchgeistigte" interpretation of Brahms should be greatly commented upon.

In the fourth Philharmonic, Ysaye played Mozart's G major and Bruch's G minor concertos, also Saint-Saëns'

op. 20, as only he can. A young singer, Else Schünemann, pleased the audience immensely. Brahms, Schubert, H. Wolf, etc., evinced her capacity favorably. Pretzsch accompanied very well. Willy Olsen's orchestra assisted.

Joh. Smith and Th. Werner, in their recital, proved to be artists of significance. Smith is a fine cellist, composer and musician; Werner an interesting singer of serious aims. He sang a choice collection.

Felix Draeseke's beautiful "Serenade" for orchestra was performed by the Waldschlösschen Orchestra with great success. Several of his sacred songs were given hearings in the Kreuz Church.

Frania Lewinger's liederabend drew a large audience. She owns "fire, flame and fury" in an overwhelming degree, and her musical temperament at times runs away with her. Otherwise, the singer's uncontrolled, unbridled, passionate vortrag surely would stand her in good stead were she a Carmen, for instance, on the operatic stage, to which her endowments most distinctly point. The concert platform and the "lied" genre are too small for her dramatic conception and for those elementary outbursts of emotion that form part of her talent. As for the finish of her technical equipment, Mrs. Lewinger, no doubt, will further consult some "singing doctor," for in this respect she might do more perfect work. This recital was her first public effort (debut).

A. INGMAN.

Ovation to Samaroff in St. Louis.

Olga Samaroff, the greatly gifted pianist, who is soon to play in New York with the Boston Symphony Orchestra, received a big ovation on her recent appearance in St. Louis with the St. Louis Symphony Orchestra. Madame Samaroff played the Rubinstein concerto in D minor. The following criticism is from the St. Louis Republic of Friday, January 11:

MADAME SAMAROFF'S CONCERT TRIUMPH.

PIANIST, WITH PERFECT WORK OF ORCHESTRA, DELIGHTS AUDIENCE AT ODEON.

With a technic little short of marvelous, driven by a soul that manifestly thrills and throbs with the spirit of music, Olga Samaroff is in the front rank of none too numerous concert pianists. This was heartily attested last night by a large, fashionable and critical audience that attended the third subscription concert of this season by the Choral-Symphony Society in the Odeon. That it was a critical assemblage was established by the fact that, whereas the opening number of the orchestra was one of Massenet's best compositions, painting the noble characteristics of the national Spanish hero, yet it waited for something better to vent its enthusiasm upon. The occasion came with the second number, Rubinstein's concerto in D minor, by Madame Samaroff and orchestra.

It is a composition which none save the most capable and confident of pianists would dare attempt in public. It literally overflows with the lights and shades, the fire and finish of the celebrated composer, whose characteristics were more German than Russian. But Madame Samaroff found it a happy medium through which to force her way to the hearts and musical sympathies of her audience, and before she had concluded the first division of the work, cultured St. Louisans had capitulated to her as an artist.

OVATION TO SOLOIST.

At the close of the number the desire to pay her tribute manifested itself in a wave of applause that showed no sign of diminution until the soloist of the evening had resumed her place at the instrument over which her mastery was complete. She is, too, a generous soul, as evidenced by her cordial response to the demand for more after the number had been played in its entirety. As an encore she gave a dainty morsel from the pen of Moszkowski, also with orchestra accompaniment.

Madame Samaroff is not a woman of strong physique. On the contrary, she is rather frail. Yet she forced the piano to yield under her touch its utmost capabilities in the way of volume, and that, too, with little apparent effort or call upon her muscular powers. It rippled, rolled or resounded, according to the demands of the composition and its interpreter.

Her second number was Scriabine's nocturne for left hand only and Schults-Evler's arabesque on themes from "The Beautiful Blue Danube," by Strauss. If anything were lacking in her first appearance to demonstrate her versatility, as against possible perfection in one work on which special schooling and practice had been expended, it appeared in this. The nocturne is something on which the pianist of average ability would not be sure of success even with both hands employed, yet, performed as intended by the composer, with the left hand only, all its beauties were developed in fullest measure, and with a flowing rhythm that left nothing to be desired. Madame Samaroff is not a Russian, as the name would imply, but the wife of a Russian, and—a St. Louis girl, whose musical schooling was had in Berlin.—St. Louis Republic, Friday, January 11, 1907.

Kraft, of Wheeling, Going to Cleveland.

Edwin Arthur Kraft, the organist and choirmaster of St. Matthew's P. E. Church at Wheeling, W. Va., has accepted the call from the new Trinity Cathedral at Cleveland, Ohio, and will assume his duties in the greater choir loft on March 1. Mr. Kraft received his musical education in this country and in Berlin and Paris. He filled positions in New Haven, Conn., where he was born, and in other Eastern churches before he went to West Virginia. His departure from Wheeling is universally regretted.

Rubinstein's "Daemon" was produced this month as a novelty at the Municipal Theater, at Graz.

Recitals at the Virgil Piano School.

The present season has, so far, been an exceedingly interesting and prosperous one for the Virgil Piano School. It has always been the policy of the director, Mrs. A. M. Virgil, to display the progress of pupils by having them play publicly. In order to afford preparatory practice pupils are given the opportunity to play at afternoon recitals at the school, three of which are given each week.

From these recitals pianists are selected to play at the evening recitals, which are given on the first and third Mondays of each month. Several very fine programs have been given, in which, at different times, over twenty pupils have participated. The last recital occurred on Monday evening, January 21. Recital Hall was filled to its utmost capacity with interested listeners. The players on this occasion were mostly selected from those who have been in the school for a period of from only ten to twelve weeks, and while all had studied before, yet they began with the table practice at the very beginning of the Virgil Method, and have arrived at the exceptional quality and degree of playing heard on last Monday evening, in the short time mentioned above. Many of them played exceptionally well and all deserved credit.

Technical work of a very high order was shown by Jennie Quinn, who played a scale at 1,000 notes per minute, arpeggios at a speed of 900 notes, and interlocking chord exercise, introducing chords in their scale order, in all positions, at a speed of 433 notes per minute; and also an octave exercise, in skips of fifths, hands moving in contrary motion, at a speed of 300 notes per minute; hands together, and 600 notes per minute, in broken octaves.

Jennie Quinn followed the technical work by playing an impromptu by Reinhold, in which she displayed strong emotional feeling, as well as an exceptional understanding of tone quality, and at the same time won admiration for the remarkable brilliancy of her execution.

The program is appended:

Joyous Dance	Scharwenka
Vintner's Festival	Strong
	Ida Millhouser.
Intermezzo	Jensen
Solfeggio	Ph. D. Bach
	Florence Jacoby.
Chanson Bretonne	Chaminade
	Anna Jacob.
Consolation, No. 6	Liszt
	Sidney Parham.
Technical Work	Virgil Method
Scale, Rate of Velocity, 800, 900 and 1,000 notes per minute.	
Arpeggios, Rate of Velocity, 700, 800, 900 notes per minute.	
Interlocking Chords, Rate of Velocity, 433 chords per minute.	
Octaves in skips of fifths, in the Scale of C Harmonic minor.	
Rate of Velocity, 300 Octaves per minute.	
	Jennie Quinn.
Impromptu	Reinhold
	Jennie Quinn.
Galate	Jensen
	Katherine Minden.
Presto, from Sonata, op. 10, No. 3	Beethoven
	Rose Feldman.
Happy Thoughts, Mazurka	Dennée
	Lucille Virgil.
March Grotesque	Sinding
	Anna Granger.
Pourée Valsante	Poldini
Staccato Etude	Vogrich
	Ida Volk.

A song recital in the Carnegie Hall studio of W. John Hall Wednesday evening last demonstrated the vocal ability of the following pupils: Annie Wilson Arthur, Elizabeth Blondel, Phyllis Fuchs, Katherine Journey, Constance King, Florence MacDonald, Lucy Isabelle Marsh and Belle Tiffany.



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MUSIC IN PITTSBURG.

PITTSBURG, February 1, 1907.

The first concert of the Pittsburg Male Chorus, James Stephen Martin, conductor, held in Carnegie Music Hall, Friday evening of last week, attracted a large audience and was pronounced a great success. The club comprises about seventy of Pittsburg's many good male singers who expect to compete at the International Eisteddfod in Wales next summer as the representatives of this city. The selection of James Stephen Martin as a conductor was a fortunate one, for he is thoroughly capable and allows no little detail to pass unnoticed. The efforts of the club will be devoted to compositions of a more serious character than are generally given by male choruses, and will include works of both the modern and classical writers. The chorus work throughout the evening was unusually satisfactory for a first concert, and great success may be expected in the future concerts.

Marie Rappold, of the Metropolitan Opera House, New York, was the soloist, and was heard in the recitative and aria, "Leise, Leise" ("Der Freischütz"), and songs by Reinhold Hermann, Van der Stucken, Dell'Acqua, Spross and Andrews. Madame Rappold's voice was certainly appreciated, and the concert was a great triumph for her. The accompanists were Elizabeth C. McNally and J. Harry Jones. An incidental solo sung by D. Stanley Harris, a member of the club, deserves special mention.

A program of great interest will be heard at the concert to be given in Allegheny Carnegie Music Hall, Tuesday evening, February 12, under the auspices of the Floral Club of the Second Presbyterian Church. The participants in the program will be Gertrude Clark, soprano; Christine Miller, contralto; E. Ellsworth Giles, tenor; D. Stanley Harris, bass; Hollins E. Davenny, violinist; Emil Henning, cellist, and Charles W. Cadman, pianist.

A recital will be given in Ad. M. Foerster's studio Saturday afternoon by Ella M. Golder, soprano; Otillie Eckstein, soprano, and F. William Saalbach, baritone. The program is quite out of the ordinary, in that it presents in juxtaposition two or more settings of the same words by different composers, and offers an opportunity to compare the various musical treatments at once. The selections are the Beethoven and Schubert settings of the "Erl King," "Know'st Thou the Land," Beethoven, Thomas and Liszt; "Nymph of the Forest," Schumann and Jensen; "Marie," Jensen and Franz; "A Wondrous Thing It Must Be," Liszt and Foerster; "Thou Art Like a Flower," Schumann, Liszt, Wilson, Smith and Rubinstein; "King of Thule," Liszt and Gounod; and "The Two Grenadiers," as set by Wagner and Schumann.

Edwin H. Lemare, of London, formerly city organist of Pittsburg, was to have given the free organ recitals at Carnegie Music Hall Saturday evening, January 26, and Sunday, January 27, but he was snowbound in the West. W. K. Steiner, one of Pittsburg's well known organists, was asked to take his place.

Carl Retter, pianist, and George A. Taylor, tenor, gave the program of the twenty-fourth concert in the series at the East Liberty Carnegie Library last night.

Great interest is manifested in the only appearance here of the great pianist, Moriz Rosenthal, on Wednesday night of next week.

The fourth and last of Mr. and Mrs. James Stephen Martin's pupils' recitals will be given tomorrow afternoon. Three new singers will be heard—Mrs. Charles Bruckman, Mrs. W. A. Perry, sopranos, and Louise Cassidy, contralto. Others who will take part are: Katherine Ellis, Ethel Schreiner, Margaret Whyte, Margaret Milligan, Genevieve Wheat, Mrs. Frank Moore and Beulah Kennard.

The inclusion of the Brahms "Liederslieder," op. 52, in the program of the Tuesday Musical Club this week made it one of unusual interest. Genevieve Wheat, the contralto, of Pittsburg; Anne Griffiths, soprano; Louis Black, tenor, and Frederic Cutter, bass, with Madame Sturkow-Ryder and Mrs. Lawrence Litchfield, pianists, gave the program.

E. L. W.

Emma Showers With Nordica.

Emma Showers, pianist, appeared in Nashville January 23 and Birmingham January 24, as assisting artist with Madame Nordica, and was well received. Her playing made a favorable impression, as may be inferred from the appended criticism which a Nashville paper published:

With Nordica was Emma Showers, a pianist of extraordinary ability, who easily won her audience by her splendid playing and received several encores that were almost equally as insistent as the repeated calls for the great soprano herself. All of her selections were rendered in a finished style, and with an exceptionally beautiful touch. Her interpretations of the works of Chopin, Schumann and

Liszt showed careful study, a thorough appreciation and understanding and an execution almost technically perfect. Her best rendition was Liszt's "Hungarian Rhapsody," which was executed in a decidedly artistic manner and with fine feeling.

MUSIC IN WINNIPEG.

WINNIPEG, Man., January 23, 1907.

The Clef Club has issued invitations for the opening reception in the new and handsomely furnished apartment on Postage avenue. A fine program has been prepared, in which professionals and amateurs will participate.

It is stated that the Savage Opera Company will formally open the new theater, the Walker, in February. Surely no better plan could have been chosen than to give this modern and beautiful building an inauguration with a most successful opera, and the pleasure to an English opera company.

"St. Paul" will be performed by an augmented chorus, under the direction of J. J. Moncrieff, on Good Friday. The soloists to be engaged will be announced later.

The recital by Mr. Tripp took place a week ago. The program follows:

Presto Giocoso, from Italian Concerto.....Bach
Theme and Variations in A minor.....Chopin
Four Preludes.....Chopin
Three Etudes.....Chopin
Liebestraume, No. 3.....Liszt
Valse, in E.....Moszkowski
Rhapsody Hongroise, No. 6.....Liszt

The last three musicales given under the auspices of the Women's Musical Club were devoted to Schumann, Grieg and Russian composers.

It is to be regretted that Winnipeg, with so much good local talent, could not send a delegation to the contest at Ottawa for the trophies offered by the Governor General, and it is to be hoped that next year musicians will unite to bring about such an organization. However, Winnipeg hopes that the dramatic company, which leaves tomorrow to present "The Release of Allan Danvers," may achieve something. The play was written by the combined effort of three resident amateurs. Ernest Beaufort, musical and dramatic critic of the Free Press, plays the title role, and Miss Crawley, formerly of London, the heroine.

R. Franz Otto will give his second musicale next Tuesday evening in the parlors of the Mason & Risch Piano Company.

De Bor Musicales a Fine Success.

M. B. de Bor, the baritone and teacher, assisted by a number of his pupils, entertained a brilliant company at a musicale at the De Bor studio, 817 and 818 Carnegie Hall, Thursday evening of last week. Some novelties were included in a program that opened with "The Horn," a song by Flegler, and ended with the sextet from "Lucia." F. A. Wells, basso, sang the Flegler song, and another song by the same composer, was given by Evelyn Simon, soprano. Mr. de Bor himself sang the third number, "Printemps," by Coulin. Mr. de Bor, with three of his pupils—Hazel Oppenheim, soprano; Maud Faber, contralto; Russell H. Getty, tenor—united in the singing of a "Te Deum" by Groesbeck. Mr. Cushing played the organ accompaniment for the anthem. Miss Oppenheim closed the first half of the evening with "Mon Desir," by Nevin.

Schumann's piano concerto was performed by J. Arthur Leve, with J. Frank Leve at the second piano. Sadie Green sang the late Leo Stern's "Spring Song." Mr. Getty, the tenor, gave Beethoven's solo cantata, "Adelaide." Miss Faber sang for her second solo "Inspirez Moi," from Gounod's "The Queen of Sheba." The sextet from "Lucia" was given by Miss Green, Miss Faber, Mr. Getty, Mr. Wells, George Drew and Mr. de Bor. Elise Reimer and Mary M. Moore were at the piano.

Lack of space will not admit of individual mention of this delightful concert, for artistically it was a very fine concert. Mr. de Bor's own singing and that of the De Bor pupils reflected all those things that are essential in the training of vocalists.

Stender and Fagnani in Canada.

Frieda Stender, soprano, and G. Fagnani, baritone, appeared with the Elgar Choir, of Hamilton, in that city January 20. Both artists received applause and repeated recalls. Miss Stender sang the lullaby from Mendelssohn's "A Midsummer Night's Dream," with a ladies' chorus, and songs by Mayer, Pizzi and Moszkowski. Fagnani was heard in an aria from "Traviata" and songs by Rotoli and Küchen. The two artists sang a duet from "Don Giovanni" most effectively.

The composer Alfred Kaiser, author of "Nina," is the librettist of Pizzi's "Vendetta," lately performed with success at Cologne.

ANIMATED MUSICAL SEASON IN SPOKANE.

SPOKANE, Wash., January 28, 1907.

Mrs. W. H. Cowles entertained at a musicale January 29 to introduce Arthur Alexander, of Portland, Ore., who is possessed of a baritone voice of range and pleasing quality. More than 200 invitations were issued and the house was thronged.

Madame Schumann-Heink was greeted by a large audience at the Spokane Theater at her concert January 15, when she was assisted by Helen Schaul, pianist and accompanist. The contralto's program included fifteen numbers, chief among them being an aria from "Mitrane," the prison scene aria from "The Prophet," a group of Hungarian gypsy melodies, and the drinking song from "Lucretia Borgia."

Francis Walker has organized the Treble Clef, composed entirely of women of Spokane, and a recital will be given in a short time. Among the numbers to be sung will be Macfarren's lullaby to words from "Midsummer Night's Dream" and Tuckerman's "Their Sun Shall No More Go Down." They are written for four parts and will be sung without instrumental accompaniment.

Frederick W. Mueller, formerly director of the musical conservatory at Tarkio College, Missouri, has come to Spokane to take charge of the choir of the First Baptist Church. He will also train the big chorus which is to sing at the Baptist Young People's Union Convention. He will make the headquarters in the City Temple.

Arthur Fraser's recital in Vincent Methodist Church, January 4, was an unqualified success. The Chopin ballade in G minor was perhaps the feature. The pianist was recalled several times.

Col. John F. Fitch, president of the Philharmonic Club, is making arrangements to bring the Thomas Orchestra, of Chicago, or the Boston Symphony Orchestra to Spokane for the May Festival, with Miss Spender as soloist. He added: "Besides the orchestra we will bring four or five of the best artists to assist us in the festival. We have started to make it the biggest musical event ever attempted in Spokane and are not going to stop at halfway measures."

Hattie Kirchner, violinist, and George C. Kirchner, cellist, children of Adolph Kirchner, will go to Leipsic, Germany, early in March, to study three years. They will visit their uncles, Edward and August Kirchner, chamber musicians at the Court at Hanover, during the summer, entering the conservatory in the fall.

The Wagner Club, of Spokane, had as its soloist Carl Grissen, violinist, at the last monthly meeting. Mr. Grissen studied with Singer at the Stuttgart Conservatory and with Hollaender, of Berlin.

Spokane will have a veritable feast of good music next season, if the plans of Miss Steers and Miss Coman are carried out. Among those who are expected to make Western tours are Paderewski, Fritz Kreisler and Madame Sembrich.

Leopold Winkler in the Middle West.

Leopold Winkler, the pianist, left New York on Saturday of last week on the Twentieth Century train for Chicago. He will play in that city, and at Davenport, Ia., the artist will fill a return engagement. His Davenport program will include the Schumann fantasia in C major and numbers by Chopin, Schubert, Handel, Rubinstein and Liszt. Mr. Winkler will return to New York in time to fill a recital booking at Danbury, Conn., on February 15. He will make his next appearance in New York on April 22.

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GREATER NEW YORK.

NEW YORK, February 4, 1907.

Eugene Heffley's thirteenth Saturday midday musicale at his Carnegie Hall studio was devoted entirely to compositions by Debussy, including piano and vocal solos, the former played by Jean S. Sinclair, Nellie M. Treat and Ida A. Bren, the latter sung by Emma Lucy Gates. Of the striking originality of these works there can be no question; it is a question, however, if many of them are not artificial, what the Germans call "gesucht." Harmonies with resolutions such as never before were heard, flights of melody which begin in no key and end in no key, and rhythms of abstruse and ineffective purpose succeed each other so rapidly that one is bewildered on a first hearing. Any number of wrong notes can be played and no one will know it, entire measures omitted and no one will be the wiser. Genre pictures of definite kind, however, are the "Scene in Granada" and "Garden of Pearls"; here Debussy has something to say, and says it, which certainly is not the case in much of his concatenation. Miss Sinclair and Miss Gates played from memory, with much brilliance and devotion to such intentions as were discoverable, and a large audience of piano students listened with close attention. Miss Gates' voice is most agreeable, and she deserves credit for learning augmented seconds, fourths and sevenths. The musical horizon of the pianist is widened through such hearings, which serve also to fix the right place in musical literature of piano music, and for this Mr. Heffley deserves credit.

Herwegh von Ende's second chamber music afternoon consisted of a sonata for piano and violin by Nardini, played by Miss Chittenden and Mr. von Ende; a group of seven songs by d'Albert, sung by Viola Waterhouse, and a sonata for piano and violin by Veracini, played by Miss Chittenden and himself. The first and last sonata duets were new by reason of age, very seldom played, and the d'Albert songs are little sung. The ensemble works were played in such style that thorough rehearsal was discernable, bringing artistic unity between Miss Chittenden and Mr. von Ende. Mrs. Waterhouse's task in learning and singing songs not easy in contents or style brought reward in the greater knowledge gained, and in the hearty appreciation of the listeners, who quite filled the parlors. Wednesday, February 27, the third concert will take place, the program to be played by the Von Ende String Quartet.

The Women's Philharmonic Society concert of January 26, Mme. Cappiani, chairman of the program, was interesting. Mary Lucas, just returned from Egypt, sang for the first time a group of six songs by Brahms, Raff and Mendelssohn exquisitely. Her singing of an aria from "L'Africaine," with the long trill at the end, was in pure style; as encore she sang Schubert's serenade, accompanying herself. She is a pupil of Mme. Cappiani. Grace H. Murray, a Leschetizky pupil, played several piano pieces with real virtuosity. A Berlin composer who prefers not to be named sang six songs, being introduced by Mme. Cappiani with humorous remarks and consequent applause. Teresa Elsmann and Mary Lucas finished the program by singing a duet from "Figaro's Marriage." Five o'clock tea was served and Mme. Cappiani felicitated on a very fine program and accessories.

Florence Haubiel Pratt, soprano, who is also known as an excellent pianist and accompanist, presented her pupil, Charles H. Pratt, soprano soloist at the Church of Zion and St. Timothy, in a piano recital at College Hall, January 31. The lad played Beethoven's "Sonata Pathétique," a prelude and fugue by Bach, a group of pieces by Chamade, Schütt, Mendelssohn, Liadoff and Chopin, and as a finale Liszt's fourteenth Hungarian rhapsody. In these various works young Pratt showed himself high above ordinary talent, and his sister has earned credit for her teaching, as well as for singing nicely.

Marion Des Marets, soprano, a pupil of Elizabeth Patterson, has a very clear voice with good, high tones. Accompanied by Miss Hawley she sang at the Bowery Mission concert of January 22 songs by Chadwick and Nevin, getting appreciative applause. Miss Patterson is her first and only teacher. Others engaged were: Adele L. Baldwin, alto; Irvin Myers, baritone; Walter Kiesewetter, organist, and D. Visanska, violinist, Grace Upington playing accompaniments.

Elizabeth Schamp, a pupil of Pizzarello, was the vocal soloist at the violin recital given by Edward Grasse, of which mention appears elsewhere in this paper. Her singing was much enjoyed, and appended is an excerpt from the Evening Telegram regarding this:

Elizabeth Schamp, who assisted the violinist, proved to be a dramatic soprano with a voice of such unusual color and range

that she gives promise of a future in the operatic field when she shall have mastered that essential of good vocalism, complete breath control. Her rendering of the "Chanson Provençale," by Dell'Acqua, pleased her audience.

Florabel Sherwood, who has sung in a prominent Brooklyn church since her arrival here, has recently sung in the churches of which A. Y. Cornell, Bruno Huhn and William G. Hammond are organists. Next month she will be heard in Canada.

"An American Girl in Munich," being the impressions of a music student, by Mabel W. Daniels, a niece of J. Harry Wheeler, has been issued by Little, Brown & Co. Miss Daniels spent a year in study in Germany, and the book, a volume of 286 octavo pages, is in the form of letters to "Cecilia." She was the first woman to enter the class in score reading in the conservatory, meets the military personages, and evolves a nice little love story, the scene of which is in her "Pension." Since Amy Fay's "Music Study in Germany" no book reflects so truly the life of the average music student there. Miss Daniels is a member of the Manuscript Society of New York and lives in Brookline, Mass.

J. Christopher Marks accompanied his pupil, Ethel Lowe, at the Monday Club in Passaic, N. J., a fortnight ago in songs by himself and Leo Stern. Mr. Marks also played solos, and the following, culled from a column-long notice in a Passaic paper, tells more about the affair:

Miss Lowe has a delicacy and flexibility found only in natural musicians, and coupled with a distinctness of enunciation and ease of manner that are characteristic of the Marks pupils. Mr. Marks, who was heard in compositions of his own, was enthusiastically received.

Irwin E. Hassell played piano solos at the Women's West End Republican Club a fortnight ago, winning many praises.

Frank Hemstreet assisted the Cushing Trio in a concert given at Englewood, February 5, for the Amateur Musical Club. The Cushing Trio consists of John Merceen Cushing, piano; Samuel Pierson Lockwood, violin, and Elias Anatole Bronstein, 'cello.

Grace G. Gardner has issued invitations to meet Carrie Jacobs Bond, the author-composer, Friday afternoon, February 8, 3 o'clock, 36 West Twenty-fifth street. Original songs and stories will be heard, as before, when Mrs. Bond gave much pleasure to the guests.

The Women's Philharmonic Society supports a string orchestra, composed of its members, with Olive Mead conductor. A concert will be given by this orchestra Saturday afternoon, February 9, in the Chapter Room, Carnegie Hall, at 4 o'clock. Josephine Miller Reed, contralto, and Harry L. Reed, tenor, will be the assisting artists.

Following is the February schedule for the Allied Arts Association of Brooklyn:

Wednesday, February 6—Literary and Dramatic sections—An evening at the home of Dr. and Mrs. Broughton, 304 Lewis avenue (Gates or Putnam avenue trolley).

Thursday, February 14—A Valentine Party, at the home of Mr. and Mrs. K. A. Douglas, 219 Lincoln road. Every member and guest attending must bring an original valentine addressed to any one.

Wednesday, February 20—Martha Washington Party at the Knapp Mansion, 540 Bedford avenue. Courtesy of William Pitt Rivers. Musical entertainment and dancing. Every member and guest attending must appear in Colonial costume.

Thursday, February 28—Chamber concert at the home of Emma L. Ostrander, 15 Macon street, near Nostrand avenue.

Eugene V. Brewster, president; Margaret H. MacCulloch, secretary.

Esther White has returned from Auburn, N. Y., where she sang in a joint recital with Sue M. Lum, pianist, it being a re-engagement for Miss White. Her songs were chosen from works by Liddle, d'Hardelot, Lehmann, Liszt, MacDowell, Henschel, Huhn and Löhr.

Minnie Castle Davis, contralto of the Highland Presbyterian Church, of Pittsburg, is in the city for a brief period. Mrs. Davis occupied excellent positions in New Jersey and Manhattan previous to being persuaded to go to Pittsburg. She was a pupil of J. Harry Wheeler.

Samuel A. Baldwin, organist of Holy Trinity Church, Brooklyn, will give a series of four organ recitals at St. Paul's Chapel, Columbia University, on successive Thursday afternoons, beginning February 7, at 4:15 o'clock. Comprehensive analytical programs have been issued, analyzing

the various works to be performed, which are selected from the standard organ literature.

John Hermann Loud's one hundred and sixty-fifth organ recital, the fifteenth of his free recitals, took place at the First Baptist Church of Newtown Center, Mass., when he played a program of classic and modern works, assisted by Mrs. Lafayette Goodbar, soprano.

College of Music Concert in Carnegie Hall.

A concert of dignity and musical importance was given in large Carnegie Hall Sunday evening by the New York College of Music, Hein & Fraemcke, directors, with this program:

Symphony, No. 3, Eroica (first movement).....	Beethoven
Orchestra.	
Concerto, A minor, for Piano (first movement).....	Schumann
Lillian Keena.	
Concerto, D minor, for Violin.....	Vieuxtemps
Adagio religioso, Finale marziale.	
Richard Burgin.	
Aria, from Tannhäuser, Dich theure Halle.....	Wagner
Lillian C. Funk.	
Concerto, G minor, for Piano.....	Mendelssohn
Andante, Presto, Molto Allegro e Vivace.	
Anna Cohen.	
Souvenir de Spa, for 'Cello.....	Servais
Arthur Wilde.	
Hungarian Fantaisie, for Piano.....	Liszt
Lillian Wadsworth.	
Concerto, No. 1, G minor, for Violin.....	Bruch
Prelude, Allegro Moderato, Adagio.	
Frank Williams.	
Hungarian Dance.....	Brahms
Orchestra.	

Various members of the staff of teachers of this institution conducted the large orchestra, in which were many pupils, young men and women, of the orchestral class, which is under the direction of Hjalmar von Dameck. The pianists, Lillian Keena, Anna Cohen and Lillian Wadsworth, distinguished themselves by their sureness of attack and variety of touch; the violinists, Richard Burgin and Frank Williams, produced excellent tone and displayed much dash, while Arthur Wilde, the only 'cellist, made a pronounced hit. He plays with feeling and rhythmical precision. Lillian C. Funk sang the Wagner aria with considerable professional aplomb, and indeed this may be said to be a special characteristic of all the young pupils, who shone so satisfactorily on this evening. It was an occasion of great pleasure to the directors, Hein and Fraemcke, who in this concert demonstrated the high class work done in their college. Carl Hein conducted the purely orchestral numbers, as well as some of the accompaniments, commanding the situation at all times.

Scriabine's Second Recital.

Alexander Scriabine's second New York recital, which was given Wednesday evening of last week in Mendelssohn Hall, lasted just one hour, and yet there were twenty numbers on the program. This beats all time records for a piano recital. The appellation, "Russian Chopin," which some admirer bestowed upon Scriabine, does not seem appropriate, albeit it must be confessed that there is a Chopin-esque flavor about some of the pieces he played. The program was made up wholly of his own compositions, which are so short, so fragmentary, that they might aptly be termed musical epigrams. And yet, brief as they are, each holds a musical thought of more or less value and originality. Of the score of numbers played, the longest and most important, if not the most interesting, is the sonata No. 2, G sharp minor, op. 19, two movements. Before the Russian had gone very far it was manifest he was a better composer than pianist. Indeed, he did not shine as executant. He is endowed with the artistic temperament, is poetic, intellectual, refined, yet is deficient in that sine qua non of piano playing, at which critics these days are wont to sneer—technic. The individual fingers of the pianist's right hand want strength and agility and his wrists are neither strong nor flexible. It cannot be denied, however, that his playing is dainty and full of sentiment. The audience gave the pianist a friendly greeting and testified its pleasure. The concluding piece, a waltz for the left hand, was played more effectively than any of the other numbers and was heartily encored. Conductor Safonoff, of the New York Philharmonic, sat near the stage and evidently was pleased with his former pupil's success.

Janpolski's Bookings.

Albert Gregorowitsch Janpolski's popularity in recitals and concerts may be seen by a glance at the following list of bookings:

Eichenkranz concert, New York; Hoboken Quartet Club, Hoboken; St. Mark's Hospital concert, Carnegie Hall, New York; recital, Aeolian Hall, New York; Harlem Philharmonic, recital, New York; private recital, New York; Tonkünstler Society, New York; Father Hartman's "St. Peter," New York; A Capella Choir, Milwaukee; recital, Chicago; "In a Persian Garden," Newark; private recital, New York; recital, Bridgeport; recital and Rubinstein Club, Cleveland, and Russian Orchestra, in "Eugen Onegin," New York.

The "Amica" of Mascagni was lately given at Barcelona, but according to the Guide Musical was received with great coldness.

MUSIC IN THE NUTMEG STATE.

Norwich, Conn., January 30, 1907.

The playing of the young Russian pianist, Ossip Gabrilowitch, in Slater Hall, January 15, was an event of more than usual interest. From beginning to end of his program he did not fail to charm his audience, both by the exquisite singing quality of his tone and his splendid technic. The applause was so insistent after several numbers that he graciously responded with encores.

Marion Whitaker has returned to New York to continue her musical studies. She is doing excellent concert work, and is soloist at All Saint's Episcopal Church at Great Neck, L. I.

The many admirers of Josef Lhévinne will welcome an opportunity to hear him again at the Lyceum Theater, New London, on Tuesday, February 26.

At the morning service in Trinity Methodist Church, last Sunday, Elsie Brand sang "Fear Not Ye, O Israel" most acceptably.

Fred Maples was received very enthusiastically in Amsterdam, N. Y., where he sang at a recital with James S. Riggs and Edgar B. Smith.

An entertainment was given in the parish house of Park Church, last Friday evening, by two musical clubs composed of young people identified with the church. Assisting them was Mrs. Charles Tyler Bard, who sang three songs charmingly.

Annie Fish, for twenty years contralto in the Central Baptist Church, has resigned her position, to be succeeded by Mrs. Augustus T. Sullivan.

LYLE F. BIDWELL.

Cottlow Delights the Middle West.

Augusta Cottlow, who is now touring the Middle West, has been obliged to refuse a number of engagements on account of conflicting dates. The accomplished pianist is delighting musical people everywhere in this progressive region. The following notices are from two criticisms on a recital in Galesburg:

In Beecher Chapel last night Augusta Cottlow thrilled and entertained a large audience with her superb interpretations of a very difficult and exacting program. That she won favor was evident from the recalls and from the fact that after the last number of the program and notwithstanding the lateness of the hour, she was again recalled. She is one of the finest pianists that ever played here. There is a breadth about her style that is seldom noticed. The characteristic feature of her playing is its remarkable strength and impetuosity. There were times when it seemed as if the whole band was playing. Every part of the instrument seemed to be giving out harmonies. Such volume it is within the power of but few pianists to produce. In strength and crispness of touch she excels. In fact the audience was surprised at the remarkable strength and power of her fingering in the stronger passages. She tested the full capacity of the instrument and no one gave one with the fullest confidence in her skill and capacity would attempt this.—Galesburg Daily Republican, January 18, 1907.

Miss Cottlow performed last evening with wonderful strength and muscular exertion, which was, however, at all times controlled and refined in the most exacting climaxes. The pedaling was excellent, never muffled or blurred and allowing the artist to bring from the midst of brilliant forte work a clear, well defined singing tone whose beauty and pureness was largely commented upon. Richness and resonance characterized all tonal qualities with a rippling liquidity and distinctness in the execution which delighted all.

The familiar grand valse, op. 42 (Chopin), was very well done with its sustained tempo and wonderful technic. A pleasing feature of the program was the prominence given to MacDowell's compositions, who is the greatest American composer of the classic. The five numbers were all enjoyable, while the allegro eroica was performed with a surprising strength of touch and dignity of inter-

pretation. The quietness of the tarantella, "Venezia e Napoli" (List), was thoroughly appreciated and delighted the entire audience with its serenity and charm of melody. Encores were demanded in no uncertain tone after each number and the recitalist courteously acknowledged the enthusiastic reception.—Galesburg Evening Mail.

Clarence Eddy Wins New Triumph in York.

York, of classic name, located in the great State of Pennsylvania, has had many fine musical treats during the past two or three years, but never did a more musical and discriminating audience meet than that assembled to hear Clarence Eddy's organ recital in the Zion Lutheran Church of York. One paper, the York Daily, of January 26, published nearly a column review of the concert. The following are extracts from this criticism, and also some paragraphs from a report of the recital in the York Gazette:

The auditorium of Zion Lutheran Church, which has been closed since last October, while artisans were at work rehabilitating and decorating, was reopened last evening with an organ recital given on the newly installed pipe organ by Clarence Eddy of New York. With the ease of one having at his command every requisite of his art, natural and acquired, Prof. Eddy brought out all the capabilities of the powerful instrument. Thoroughly did he demonstrate his right to the title of master which the musical world has given him. No manipulation seemed too difficult for him and his foot work equalled that of his trained and gifted fingers. It mattered not what the passage was, soft, dreamy, solemn, spirited, tempestuous, the skill and genius of this wizard of the manuals and pedals gracefully surmounted all difficulties.

That critic did not exaggerate who once said of Prof. Eddy: "It requires no cultivation of the musical faculties to be able to understand a great musician like Eddy. Such masters have within them a universal language, and through the medium of their instrument are capable of conveying messages to the souls of all who hear their entrancing harmonies."

The people of Zion Lutheran Church are to be congratulated on the high quality of the new organ which will be used in divine services for the first time tomorrow. The following is the varied program given by the famous organist last evening:

Toccata, in F major.....Johann S. Bach
Minuet, in A minor.....Jean B. Lully
Gavotte, in F major.....Padre Martini
Fifth Sonata, op. 80.....Alex. Guilman
Allegro appassionato, Adagio, Scherzo, Recitativo, Choral et Fugue.
(Dedicated to Clarence Eddy.)
Am Meer (By the Sea).....Franz Schubert
(Arranged by Clarence Eddy.)
Suite, in C minor, op. 205 (new).....Homer N. Bartlett
Choral Maestoso,
(Dedicated to Clarence Eddy.)
Cantique d'Amour (new).....Theodore Wendt
Scherzoso, in D (new).....R. Huntington Woodman
The Curfew.....Edward I. Horsman
Triumphal March (new).....Alfred Hollins
—York Daily, January 26, 1907.

Clarence Eddy of New York City, considered to be the best pipe organist in this country, gave a recital in Zion Lutheran Church last evening at the formal opening of the new pipe organ recently installed in that church. The mere announcement that Professor Eddy would be heard in York brought out an overflow crowd. Chairs were placed in the aisles and the rear of the church offered nothing but standing room. It was positively one of the largest gatherings of music loving people that has ever attended any affair of this kind in Zion Church.—York Gazette.

Buchhalter Musicales.

Simon Buchhalter and Mrs. Buchhalter gave a musicale at their residence, 890 Park avenue, on the evening of January 24. The program was contributed by Alexander Scriabine, the Russian pianist composer; Oral Borris, baritone, and Mr. Buchhalter, pianist. The evening was much enjoyed by the following guests: Mr. and Mrs. Arnold Volpe, Mr. and Mrs. L. Clement, Mrs. Green, Miss F. Rafsky, Misses M. and T. Bluestone, Miss L. Horwitz, J. M. Cahn, Dr. J. M. Sittenfield and J. E. Francke.

The composer Louis Ganne has been appointed successor to Desiré Thibault as Kappellmeister of the Casino Orchestra, Monte Carlo.

Success of the Pittsburg Male Chorus.

Pittsburg, January 29, 1907.

The first concert of the Pittsburg Male Chorus, James Stephen Martin, conductor, was given Friday evening, January 25, at the Pittsburg Carnegie Hall. Madame Rappold, from the Metropolitan Opera House, New York, was the assisting soloist.

The club numbers seventy-five voices, thirty-five tenors and forty basses, and the balance of parts is excellent. Great care had evidently been exercised in the selection of the choruses, with the result that a program was offered of genuine musical worth. That the concert was a musical surprise as well as a complete success is evidenced from the following brief excerpts from press notices:

Mr. Martin is a gifted man in the capacity of a conductor of such a choir, where every voice counts, and has musical intelligence back of it. His preparatory drill was very thorough for there was always a prompt attack, real elegance of diction, a refinement of nuance, and in the "Nun of Nidaros," a dramatic conception and interpretation wholly fine. In presenting the three Dutch folksongs he discovered to us three musical gems, and in the "Prayer of Thanksgiving" his singers gave an example of restrained unison singing which revealed many of the good points of the conductor's equipment, enunciation and pronunciation.—George H. Wilson, in the Dispatch, January 27, 1907.

The Pittsburg Male Chorus concert last night was a complete success. * * * A critical audience commended the masterful manner in which the chorus won its spurs. The "Nun of Nidaros" was magnificently rendered.—Press, January 26, 1907.

The hopes of local music lovers were more than met by the performance. No chorus of seasoned veterans ever acquitted themselves more admirably. * * * "The Angelus," with solo by Mr. Harris, brought out insistent calls and an encore was given.—Dispatch, January 26, 1907.

The first concert of the Pittsburg Male Chorus was a remarkable success.—Chronicle-Telegraph.

Listemann Recitals at Saint Clara College.

Interesting programs were given at Saint Clara College, Sinsinawa, Wis., on January 19 and 20, by Virginia Listemann, soprano, and Bernard Listemann, violin, assisted by Arthur Rech, pianist. The January 19 program was as follows:

Suite, in D minor, op. 44.....Edward Shutt
Aria from Tannhäuser.....Wagner
Violin, Adagio and Rondo, from Concerto in D.....Paganini
Songs—
The Swan.....Grieg
A Dream.....Grieg
I Love Thee.....Grieg
Piano, March Hongroise.....Liszt
Violin, Chaconne.....Bach
Songs—
The Lass With the Delicate Air.....Dr. Arne
Love in a Cottage.....R. Ganz
Springtime.....Weil
(With Violin Obligato.)

Violin, Ballade et Polonaise.....Vieuxtemps
Aria, Inflammatus, from Stabat Mater.....Rossini

The program of January 20:

Sonata, in C minor, Allegro Molto.....Grieg
Aria, Sicilian Vespers.....Verdi
Violin, Slavonic Fantasia.....Vieuxtemps
Piano, Release, O God, My Soul.....Lassen-Liszt
Songs—
Verborgenheit.....Hugo Wolf
Er ist's.....Hugo Wolf
Lift Thine Eyes.....Knight Logan
Violin, Concert Polonaise.....Fritz Listemann
Song, Oh, Dry Thy Tears (with violin obligato).....Del Riego

After an intermission of nine years Wagner's "Götterdämmerung" was produced at the Costanzi Theater, of Rome, under the direction of Rodolfo Fenari, with the Municipal Orchestra, of Bologna.

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CONCERTS PAST AND FUTURE IN BROOKLYN.

BROOKLYN, February 4, 1907.

It is a pity that all the indifferent and miserly rich people of Brooklyn did not attend the splendid concert given at Association Hall Thursday night of last week, under the auspices of the Brooklyn Institute. It is a pity, because if they had heard the fine singing of Janet Spencer, Edward Johnson, Gwilym Miles and Marie Stoddart, with André Benoist, an ideal accompanist, they would have realized that such artists ought to be heard in a more attractive hall. All credit is due the Brooklyn Institute for giving concerts under such discouraging conditions. How many more months will be allowed to pass before the fund for the proposed new Academy of Music is subscribed? An audience of more than 1,200 music lovers enjoyed the concert, and, considering the habitual reserve of Brooklyn people, it was an evening of unusual demonstrations. More than that, the applause and enthusiasm were merited by the artists. Emilio de Gogorza, who had been announced as the baritone of the quartet of the evening, was indisposed, and his place was filled on short notice by Mr. Miles. This favorite baritone showed that he was a singer with a big repertory. With the exception of but one little song by Horatio Parker, the numbers that Mr. de Gogorza was announced to sing were given by Mr. Miles. The concerted numbers included the duet from "Romeo and Juliet" (Gounod), sung by Miss Stoddart and Mr. Johnson; the trio from "Faust" (Gounod), sung by Miss Stoddart, Mr. Johnson and Mr. Miles; the duet, "Solo Profugo," from "Martha," sung by Mr. Johnson and Mr. Miles, and the quartet from "Rigoletto," by the four singers. Mr. Miles sang an aria from Massenet's "Roi de Lahore," in which the singer showed dramatic qualities of a high order. Miss Spencer, looking handsomer than ever in a gown of rich black velvet and jet, sang "O Don Fatale," from Verdi's "Don Carlos," and it was a delight to hear this beautiful voice again. Mr. Johnson aroused the greatest enthusiasm with his aria from Puccini's "La Bohème." Here is a tenor voice of the silvery, pure timbre that one hears only on the rarest occasions. Mr. Johnson was called out six times by his admirers, and they seemed to include every man and woman present. Miss Spencer gave more pleasure in singing three songs—"There Was an Ancient King," by Henschel; "Lassie With the Lips So Rosy," by Fisher, and "Love's Philosophy," by Bruno Huhn. After three recalls she added "The Maid and the Butterfly," by Chadwick, as an encore. Miss Stoddart sang in brilliant fashion the florid "Chanson Provençale," by Dell'Acqua, and as an encore added "The Hills o' Skye," by Victor Harris. Mr. Miles' songs included the old English "Drink to Me Only With Thine Eyes," "Mother o' Mine," by Tours, and a capital song by Arthur Whiting, entitled "Fuzzy Wuzzy." Mr. Miles was compelled to add to this group, and he sang

"Thy Beaming Eyes," by MacDowell. The concerted numbers were beautifully sung and received with frantic applause. Mr. Benoist at the piano proved something more than an ordinary accompanist. His playing was eloquent, and with unerring taste he followed the moods of the singers in every number.

The Olive Mead Quartet will play at Association Hall Thursday evening, February 7, the Beethoven quartet in A major, op. 18, No. 5; the Dvorák quartet in F major, op. 96; violin and cello solos by the Misses Mead and Littlehales will be performed between the quartets.

It is a great pleasure to announce a concert by the Pittsburgh Orchestra, with Emil Paur as conductor and Ossip Gabrilowitch as soloist. This event will take place at the Baptist Temple on Thursday evening, February 14. The program, which follows, ought to crowd the house:

Symphony, No. 4, in F minor.....Tchaikowsky
Concerto, No. 1, in E flat major, for Piano and Orchestra.....Liszt
Gavotte.....Rameau
Rhapsody, España.....Chabrier
Symphonic Poem, Les Préludes.....Liszt

Madame Sembrich and a string orchestra will unite in a concert at the Baptist Temple on Thursday evening, February 21. The visit of the Pittsburgh Orchestra and the Sembrich evening will be under the auspices of the Brooklyn Institute.

Members of the Tonkünstler Society and their guests are invited to hear the appended program at the meeting this week, Tuesday, February 5:

Trio, No. 2, for Piano, Violin and Violoncello, G minor, op. 73.
C. V. Stanford
Otto L. Fischer, Henry Klingensfeld and William L. Feder.
Baritone Solos—
Bussied (Gellert), op. 48, No. 6.....Beethoven
Ich liebe dich (Herzogen),.....Beethoven
Das Mädchen an das erste Schneeglockchen (Gerstenberg),
op. 71, No. 3.....Weber
Pilgrim's Song (Tolstoi).....Tchaikowsky
Herman F. Dietmann, accompanied by Alex. Rihm.
Fantaisiestücke, for Piano, Violin and Violoncello, op. 61.....Luzzato
A. Campbell Weston, Herbert Cordum and William L. Feder.

Herwegh Strad.

Marcel Herwegh, of Paris, has disposed of his celebrated 1722 Stradivarius violin to Julius Falk, of Philadelphia, a young violinist who has been studying with Sevcik and Ysaye and who is now in Vienna. This Strad. was formerly the property of Vuillaume, of Paris, who purchased it from Monsieur Rehous, a former private collector of Geneva. Originally it was owned by Tarisio, the celebrated Italian connoisseur. It is one of the most perfect specimens of the 1722 period of the master.

Theodore Spiering's Success in Leipsic.

The following notices refer to Theodore Spiering's success in Leipsic:

Theodore Spiering's recent Leipsic recital proved to be one of the most successful musical events of the season in that city. The critics with one accord approved of the distinguished violinist's art. Here are some extracts from notices:

The program which Theodore Spiering had compiled for his concert bore the names of composers otherwise not conspicuous on violinists' programs: Nardini, Schumann, Max Reger, Walter Spry, Arthur Hartmann, Theodore Holland, Tor Aulin. Of the four last named, each of the pieces was a first time production, and even if they cannot lay claim to the highest musical worth, their pleasing melodies will always insure them a hearty reception. The concert giver understood how to make amends to the more serious minded musicians, to whom these works conveyed but little meaning, through the performance of the D major Nardini sonata, the Schumann C major fantasy and the Reger sonata in D minor, for violin alone. These three works gave Mr. Spiering an opportunity of displaying all his attainments to advantage. He has at his disposal an extraordinarily fine technique and in his playing he exhibited, especially in cantabile passages, a beautiful, sweet, smooth, even if not very large tone. The highest acknowledgment is due to Mr. Spiering for having played the Reger sonata, and the readings of the first three numbers of his program showed that he may be classed with the greatest violinists of the day.—Leipsiger Abendzeitung, December 11, 1906.

At the violin recital given by Theodore Spiering on Saturday, the ripest and most highly meritorious performance was the rendering of Max Reger's sonata in D minor for solo violin. The artist rendered the work splendidly, technically, and played with feeling and temperament, displaying clear and intelligent phrasing. Of the smaller pieces the most interesting was a toccata by Tor Aulin, of which the artist offered a virtuoso performance.—Leipsiger Volkszeitung, December 10, 1906.

The most unequivocal merit of Theodore Spiering lay in the performance of the Reger D minor sonata for violin alone, which had not yet been publicly performed in Leipsic. It is a beautiful and important work, of which the scherzo is a delightful movement and the adagio of deep musical value. The Tor Aulin toccata may be considered a cleverly drawn sketch. Mr. Spiering played with much virtuosity.—Leipsiger Tageblatt, December 9, 1906.

In point of technique and especially with the admirable handling of spiccato and the polyphonic playing, Mr. Spiering's readings undeniably demanded the highest respect. The rendering of the difficult Reger sonata in D minor for solo violin merited in every respect the vociferous applause awarded by the audience. Praiseworthy in the highest degree were his artistic and tasteful renderings of the smaller pieces by Spry, Holland, Hartmann and Tor Aulin, whose toccata afforded Mr. Spiering an opportunity of shining with his brilliant spiccato. It was with regret that I was obliged to leave the hall before the performance of the last number, Viextemps' "Fantasy Appassionata." I came away with the impression of having encountered a serious and vigorous artistic personality.—Leipsiger Zeitung, December 10, 1906.

Waldemar Adelheim, the impresario of the Solodownkoff Theater, Moscow, has engaged for the season commencing March 25 Darclee, Giraltoni, Titta Buffo, Baronat, Marcia Bastia Pagnons and the tenor Colombini.

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ROBERT TEICHMÜLLER, THE LEIPSIK PIANO MASTER.

Robert Teichmüller, since 1897 one of the piano instructors in Leipsic Conservatory, and recently elected one of the three members of the newly created study council of that institution, is probably known to as large a number of the American people as any of the pedagogic forces of the present day. For through the many years that there has been no steady correspondence in the English language from Leipsic, Teichmüller has had a great American ex-student following, which has been unusually active on that side. Evidence of this fact is easily found in the numerous large salary offers has received from the larger conservatories of the United States, notably those of Cincinnati and Chicago. During these years many newspapers from East to West have contained extended biographical notices of him, in every case brought out by some admiring friend or pupil. The effect in Leipsic of all that random and practically unconscious propaganda has been that for several years the applications for entry to his conservatory and private classes have been very many more than he could make it possible to teach, and furthermore, a half dozen of his advanced pupils have been busied preparing for him such



ROBERT TEICHMÜLLER.

timber as later he might be able to accept. After this brief statement of vogue which Teichmüller has been and is enjoying comes a statement of what it is upon which the vogue rests and is entitled to live.

Teichmüller began life as the son of a well known music director in Braunschweig, and while young he gave serious attention both to the study of violin and piano. But later he was the fortunate winner of a Braunschweig stipendium for a period of piano study in Leipsic Conservatory, under the late Bruno Zwintscher. In making his public prüfung from that old institution after four years, the critics of the city recognized in him a young virtuoso of brilliancy and much fine individuality. He had acquired a good working repertory in many schools of composition and was particularly recognized for his interpretations of concertos by Brahms, Beethoven (E flat), Liszt (E flat) and the Tschai-kowsky B flat minor. But he overworked and caused what seemed like permanent injury of the muscles. Then it was that he decided to devote his life to teaching.

The Teichmüller force in piano education arises from his open, versatile mind, his knowledge of people and due appreciation of whatever psychology is influential in leading and strengthening them. For the actual treatment of the piano he acknowledges Rubinstein to have been the best representative ideal. That ideal bespeaks the utmost freedom of arm and body, which in turn permit the best possible co-operation of muscle and nerve. Thereby the player acquires capability in the widest possible range of tonal character and nuance. In accomplishing all of this, absolutely individual position of hand is essential for every player, so that the Teichmüller pupils will be found representing many positions, as the nature of their hands requires. On the musical side, concisely stated, rhythm and the polyphony of Johann Sebastian Bach are his ground-work of culture.

Among the earliest Teichmüller pupils to reach comparative artistic maturity were Bruno Hinze-Reinhold, of Berlin; Paul Stoye, a brilliant young virtuoso, now first teacher of piano in the conservatory at Mannheim; Hans Weitzig, first teacher in the conservatory at Magdeburg; Glenn Dillard Gunn, pianist, critic on the Chicago Inter-Ocean, formerly of the American Conservatory and the Chicago Musical College; the South American, Alberto Villaseñor, now resident in Paris; the English pianist, Clement Harvey, now busy with a tour of 100 concerts in Australia. Others

who have reached artistic proficiency are Maria Samuelson, recently on tour in Sweden; T. S. Lovett, of Chicago; Viggo Kihl, of London; Paulino Chavez, who is having much success in Brazil; also a number of gifted young artists who are still in Leipsic. The latter include Georg Zcherneck, Francis Quarry, of Ireland; Paula Hegner, Ninon Romaine Curry, of Toledo; Anna Fysche-Balsler, formerly of Montreal; Victor Büsst, of Australia, soon to play in London; Otto Weinrich, now touring in Germany; also Fräulein Lutz-Huszagh, since 1905 a member of the piano faculty of Leipsic Conservatory.

Arthur Hartmann in California and Texas.

The two largest States in the Union have heard the great violinist, Arthur Hartmann. The following notices speak for themselves:

Mr. Hartmann has a technic that is practically limitless; which is to say he can do on his instrument all that any composer has asked fiddler to do; so much goes almost without saying, and yet this immense ability is used as a means to the end and not for the purpose of personal display. So unassuming is his manner that his auditors forget the various pons asinorums he is passing, and, with the performer, are wrapped up in the emotional content of that which he is presenting.

It is in this broader musicianship that Hartmann conquers the

for he is well gifted also in these artistic essentials—it would be safe to assert, however, that he captivates rather by the exquisite ease with which he accomplishes feats of dexterity that to a lesser artist must seem formidably difficult. The Vieuxtemps' concerto (D minor, No. 4) served as a vehicle for comprehensive work, a notable feature of which was the perfection displayed in the difficult harmonics. Mr. Hartmann, by the by, fairly juggles with harmonics, and in unerring certainty and clear sustained quality probably exceeds in this sort of work any of his predecessors who have been heard here.

Recognition of the artist was evident in his broad, finished playing of Bach's great chaconne for solo violin. That this was well appreciated was apparent in the enthusiastic response accorded the player. Busch's "Indian Legend," dedicated to Mr. Hartmann, was of especial interest to those interested in the music of American aborigines—which some assert should be the fountain of American music—a questionable claim. Busch has made use of one or more characteristic Indian themes which he uses for contrapuntal as well as melodic treatment, besides idealizing much of the material out of all semblance of Indian music character. It is, however, pleasing and interesting. Hartmann's own rhapsodie was a spirited, catchy bit of Hungarian style of music. His adaptation of MacDowell's "To a Wild Rose" was arranged largely to show the player's remarkable control of harmonics. It was well received and re-demanded. A number of encores were played by Mr. Hartmann, all quite as pleasing in a way, as those of the program. These included a berceuse by Sieveking, barcarolle by Tchaikowsky, a romance by Henrique and Hubay's popular "Zephyr."—Los Angeles Express, Saturday, January 12, 1907.

If I had never heard a syllable about Arthur Hartmann before listening to the music he made, I should have recognized immediately the fact, that as an artist, he is on a plane away beyond any using of adjectives, so I shall accord him the same dignified treatment that the artist-actor, Richard Mansfield, demands of all who print matter about him. The Vieuxtemps concerto, as Hartmann played it, provided a priceless lesson to violin students, being, besides, a pure refreshment to the souls of listening musicians of every sort.

That Bach chaconne was immensely more than a brilliant tour de force, such as even the uninstructed or unsympathetic might easily see it to be. To understanding lovers of the violin, for the time being, it held the whole world. As to the Carl Busch composition, it is said that we have civilized the American Indian off the earth—well, Carl Busch seemed to me to have musically conventionalized the red man entirely out of that legend. Maybe I expected the impossible of Mr. Hartmann in the matter of that Hungarian composition. I was there a tiny bit disappointed.

But the beauty of that last number, the Russian airs, would have compensated for even a fault (and there had been absolutely none). The whistling clearness of those high harmonics, with the contrasting richness in tone color of the melodic passages immediately following, and the superb, three-string harmonies, were ravishingly fine.—Houston Daily Post, January 8, 1907.

Macmillen Has Many Triumphs.

Francis Macmillen's triumphs throughout the country continue to be little short of phenomenal. Wherever the young violinist is heard he is received with tremendous enthusiasm. The following notices from Buffalo, where he appeared January 28, will furnish a fair idea of his reception at every point on his present tour:

The hit of the evening was made by Francis Macmillen, the American boy, who has been received with a storm of applause wherever he has appeared. He is an artist and genius whose heralding has not overrated him. He is a master of technic. Unerring intonation, purity and sweetness of tone and the fullest measure of temperament and poetry are all his.—Buffalo Times.

The chief honors were won by Francis Macmillen, the American boy who has been carrying everything before him wherever he has played. He is an artist whose heralding does not overrate him, a genius such as one hears only now and then in a lifetime. Brilliance of technic, exquisite purity and sweetness of tone, unerring intonation, and above all, the fullest measure of temperament and poetry, these are his.—Buffalo Express.

No artist of the violin who has been "put off" at Buffalo ever received a heartier welcome from his audience than did Mr. Macmillen. Perhaps some of the enthusiastic applause showered upon the young artist from the Ohio valley was prompted by a patriotic pride that a native musician, able to hold his own with the great ones of Europe, had at last arrived. But aside from this, Mr. Macmillen's playing was in itself a sufficient reason for the enthusiasm that greeted him. He was first heard in the Mendelssohn concerto in E minor, a work of great beauty and amazing technical difficulties. At the end of the first movement, which was played in dashing style, the hall rang with shouts of "bravo" and a storm of handclapping. The young artist appeared to be surprised by the fervor of the audience. In the second movement—*andante*—the real artist of the violin was revealed, the genius able to draw from the strings the beautiful singing tone. The final movement of the concerto taxed the technical ability of the artist to the utmost, and in its interpretation he achieved nothing less than a triumph.—Buffalo Commercial.

Francis Macmillen, the young violinist, took the audience by storm. Seldom has any artist of recent visit received such an ovation. He played concert fuer violine in E moll, by Mendelssohn Bartholdy, with such temperamental vitality and wealth of imagination that it was difficult to realize that the apparent master of technic is but twenty-one years of age. He was compelled to respond to an insistent encore. He was recalled again and again, and altogether won a distinct triumph.—Buffalo Courier.

Hekking With the Volpe Symphony Orchestra.

Anton Hekking will be the soloist at the first concert of the Volpe Symphony Orchestra Sunday afternoon, February 10 at Carnegie Hall. Hekking will play the Saint-Saëns concerto in A minor and "Variations and Symphoniques," by Boellmann.

An evening spent listening to this young master is sufficient to convince one of his right to the title, "Svengali of the violin." The poetry of his movement at times equals the beauty of his music, and occasionally his eyes glance from his violin to his audience with a peculiar power. Mr. Hartmann's playing is of the "wizard" variety. With a single long drawn out note he plays the gamut of human emotions, and with particular force does he interpret his own productions.

The audience last night was the largest that has gathered together during the present philharmonic course. The weather fair gave the artist an opportunity to play to a large crowd, and their hearty appreciation of the music repaid him for the generous encores with which he considerably lengthened the program. Cries of "Bravo," "Great" and "Splendid" mingled with the hand clapping and stamping that greeted his first effort. The program speaks for itself. Vieuxtemps' concerto, D minor; Bach's chaconne for violin alone; Carl Busch's "Indian Legend," dedicated to Hartmann, and Hartmann's own "Rhapsodie Eljen" and the last number, "To a Wild Rose," by MacDowell and Hartmann, and Wieniawski's "Airs Russes" completed the program, which was considerably enlarged by several encores.—Los Angeles Herald, January 12, 1907.

When a man, heralded with such superlatives as was Arthur Hartmann, "makes good" in as large measure as did this violinist at Simpson Auditorium last evening, he is quite worthy as being classed "wonderful." Mr. Hartmann has individuality in his playing that makes his performance wholly different from that of any of his artistic confreres who have been heard here. His tone is one of rare clarity and beauty, no matter in what register of the instrument he plays. There is an audacious freedom and astonishing certainty in his bowing that cannot fail to impress the listener, while his left hand shows a technical proficiency that is no less remarkable.

Without belittling Mr. Hartmann's temperamental qualifications—

LATER MINNEAPOLIS NOTES.

MINNEAPOLIS, January 30, 1907.

"House sold out" was the announcement in the Auditorium lobby half an hour before the time for the Sunday Popular Symphony concert. Many hundreds went away disappointed.

The orchestra played splendidly in all the numbers, Mr. Oberhoffer's affinity for the modern French school affording a particularly fine reading of the Massenet and Delibes selections, which the audience was quick to acknowledge.

U. S. Kerr was the soloist, his voice showing to advantage, despite a cold which prevented his responding to repeated recalls after each number. He is a great favorite, the audience always demanding song after song whenever he appears.

Two great pianists playing on successive evenings are usually too much like two Thanksgiving dinners; but Rosenthal and Gabriowitsch are so different that close comparison was especially interesting in this case.

Rosenthal appeared Thursday evening in Plymouth Church before a musical audience numbering about 800. The program was the same given at all his appearances, and his marvelous technic with the wonderful facility for surmounting difficulties were fully appreciated. The almost incredible clearness of each individual note in the most intricate passages and the astounding double thirds and octaves will never be forgotten. There is only one Rosenthal.

Friday evening, in the Auditorium, at the Apollo Club concert, appeared Gabriowitsch, who has matured enormously since his appearance here four years ago. His exquisite reading of the Beethoven rondo and the Bach sarabande and gavotte aroused enthusiasm at once. A pianist who can make Bach interesting to a mixed audience is undeniably great. The Chopin B minor sonata was played with great virility, the funeral march having an orchestral breadth, while the trio was sung with an exquisite tone. The Arensky numbers and his own theme and variations showed him in varied moods, but always with a definite idea to convey, something beyond the technical, something interesting and appealing to higher sensibilities.

The Symphony Quartet—Heinrich Hoevel and Raymond Shryock, violins; Olaf Hals, viola; Carlo Fischer, cello—gave its second chamber concert in Johnson Hall Tuesday evening. An audience double in size to that attending the first concert was a most encouraging feature.

The Mozart quartet in D minor, op. 21, was admirably played with excellent ensemble, but the Schumann A minor, op. 41, was given with a brilliancy and interest on the part of the players which was infectious, receiving instant recognition from the sympathetic audience. Association in constant rehearsal and a number of out of town concerts are developing the ensemble of the quartet to a high degree of perfection.

Mrs. Alex. Hollaender-Fahnestock, a local pianist who is too seldom heard in public, assisted in the Beethoven trio in B major, op. 97, for piano, violin and cello. Mrs. Fahnestock is a sister of the composer, Alexis Hollaender, and reared in an atmosphere of chamber music, which shows in her admirable ensemble playing. Possessed of technic sufficient for all requirements, she is able to make the piano one of three instead of a solo instrument, the result being particularly gratifying.

The Apollo Club gave its second concert of the season in the Auditorium Friday evening. A large audience was highly pleased with the varied program. The club gave the "Gloria in Excelsis" from Gounod's Second Mass for male voices with organ and piano accompaniment as an opening number. A well balanced male choir of too voices is seldom heard in such a work, and the rotund, virile body of tone gave the chorus a new significance. An interesting feature was the group of folksongs. Grieg's "Glendower" (Norwegian), Mendelssohn's "Der Jaeger Abschied" (German), the favorite "Santa Lucia" (Neapolitan), "Dost Thou Feel?" (Sicilian), and the vivid setting by Sokolow of Tolstoi's "From Siberia" (Russian) were given with varied tone color and sentiment fitting each of the contrasted selections. Foote's "Bedouin Song," MacDowell's "Bonnie Ann" and Engelsberg's "Finland Love Song," seemed to continue the folksong idea, all being sung with the

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finish and expression which characterizes the work of the club. In Nevin's "Mighty Lak' a Rose" the baritones displayed an unusually brilliant tone quality in the obligato, while in Genée's burlesque, "Italian Salad," George F. Meader sang the incidental solo with admirable effect.

H. S. Woodruff, the director, holds his forces well in hand, and believes in strong tonal contrasts which show discipline, even if at times they become a bit mechanical. W. Rhys-Herbert at the piano and Clarence A. Marshall at the organ gave judicious accompaniments.

The Minnesota State Music Teachers' Association has elected Clarence A. Marshall president pro tem for the coming year, former President Arthur Koerner having gone into business and forsaken the profession. Mr. Marshall has already served two years in the same capacity during the early struggles of the association, consenting to re-election only on account of the peculiar complication arising from Mr. Koerner's resignation. The association includes about 200 of the leading teachers in the State and is in a flourishing condition. The seventh annual meeting will be held in St. Paul in June.

M. B. Willis, a Boston composer, has recently located in this city.

Students of the musical department of Holy Angels' Academy gave an interesting Mozart memorial program Monday evening. It was well conceived and creditably performed.

Colorado Springs.

COLORADO SPRINGS, Col., January 29, 1907.

During the past week there has been a good deal of musical activity here.

The violin pupils of Josephine Trott gave their regular monthly recital last Saturday afternoon. Those taking part were Alice van Diest, Harriet Weiffenbach, Ettie Shapiro, Elizabeth Slaughter, Francis Castello, Arthur Chase and Van Dyne Howbert.

Arthur Farwell, of Boston, Mass., gave an illustrated lecture on "A National American Music" Friday afternoon at the residence of William O'Brien, under the auspices of the Colorado Springs Musical Club. The proceeds will be donated to the MacDowell fund.

Grace van Dyke More gave an interesting piano recital last Friday evening in Perkins Hall under the auspices of the Colorado College School of Music. Songs were pleasingly sung by Ethel Oswald.

The program was:

Chanson Bretonne, Souvenance, Meditation, from the op. 76, Chaminade
Come Unto Me, from the Messiah.....Handel
Preludes, G major and F sharp major; Waltz, E minor.....Chopin
Bonquet de Julie, Cascade de Chaudron, from the Genfer See, Mendel
I Know a Lovely Garden.....D'Hardelot
Allegretto.....Tirindelli
Andante and Finale, from the A minor Concerto.....MacDowell

The Colorado Springs Musical Club yesterday afternoon gave an interesting concert devoted to modern German music.

J. T.

The Cycle Quartet in New London.

The Cycle Quartet was well received in New London, Conn., on January 22. "In a Persian Garden" was beautifully sung. The New London Day refers as follows to the individual members of the quartet:

Mme. Shotwell-Piper possesses a soprano voice of much dramatic vein although of medium power. It has remarkable compass and is capable of being modulated to suit the most delicate cantabile passages. Madame Piper seems to sing with perfect ease that is a sure mark of the artist who masters her profession. * * *

Mme. Katherine Fisk, contralto, is a woman of great poise and dignity of physique and not a little of her success is due to these characteristics. She has a rich, full contralto with but little of the tremolo. Her forte is her recital with tender pathos of words and music which alone thrills her hearers. * * *

Kelley Cole, the tenor, vied with Francis Rogers, the baritone, in the favor of his hearers throughout the entire recital. It would have been difficult to have decided which succeeded if the applause had been measured. Kelley Cole has a fine, virile tenor voice, a charming style and a pleasing personality. * * * He was forced to reappear after his last number in the miscellaneous song program and rendered to the great delight of his hearers, "The Pretty, Pretty Creature."

Of Francis Rogers, the baritone, all criticism may be summed up in the expression that to hear him is a great pleasure. His performance was worthy of praise for the indisputable musical feeling which marks all of his work. His voice is rich and powerful.

Madame Shotwell-Piper in Buffalo.

Madame Shotwell-Piper was well received in Buffalo when the soprano appeared at the concert of the Buffalo Orpheus Club in conjunction with Francis Macmillen, the violinist. The following paragraphs from the newspapers of Buffalo refer to Madame Shotwell-Piper's success at the concert:

Mme. Shotwell-Piper, soprano, of New York, made a very pleasing impression, singing "Dich Theure Halle," from "Tannhäuser," and a group of songs by Hugo Wolf and Johannes Brahms.—Buffalo Commercial.

Mme. Shotwell-Piper possesses a winning personality, and won her audience last evening from her first appearance. She has a clear conception of the music she sings, and she has a good voice.—Buffalo Times.

Mme. Shotwell-Piper has a personality which wins an audience at once. She has also a good voice and an excellent conception of the music she sings. Her most enjoyable number was the Wolf song, "Verborgenheit," which was delivered with authority and colored with musical feeling.—Buffalo Express.

Arthur Ingham's Recitals.

Arthur Ingham, the eminent concert organist, is giving a very interesting series of recitals on the large organ at which he presides each Sunday in Central Methodist Church, Toronto. In reference to the first of these events, Toronto Saturday Night made the ensuing comments:

Last Saturday afternoon in Central Methodist Church, Arthur Ingham gave the first of a series of twilight organ recitals before a large and delighted audience. His playing was characterized by a nicety of shading and feeling that are always the fruits of the devoted study and application of great executants. The program contained excerpts from the works of Mozart, Hollins, J. S. Bach, Chopin, Dethier, Grison and Flagler. The series of recitals which Mr. Ingham has announced for this season will undoubtedly be among the pleasurable events of the coming month. Mrs. R. J. Dilworth, soprano, gave a fine rendering of Mendelssohn's "Hear Ye, Israel," and Dvorak's beautiful "Songs My Mother Taught Me."

Albino Gorno has just finished a "Casso continuo," for piano and organ, to be played with the Handel concerto for string orchestra and two solo violins, which will be given at the next college chorus and orchestra concert.

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Thursday morning, February 7, Haarlem Philharmonic musicale, Waldorf-Astoria.

Thursday evening, February 7, concert by the Russian Symphony Society, Carnegie Hall.

Friday afternoon, February 8, New York Philharmonic public rehearsal, Carnegie Hall.

Saturday afternoon, February 9, Symphony concert for young people, Carnegie Hall.

Saturday evening, February 9, concert by the New York Philharmonic, Carnegie Hall.

Saturday afternoon, February 9, recital by Francis Macmillen, Mendelssohn Hall.

Monday afternoon, February 11, song recital by Susan Metcalf, Mendelssohn Hall.

Tuesday evening, February 12, special concert by the Pittsburgh Orchestra, and the Mendelssohn Choir, of Toronto, Carnegie Hall.

Tuesday evening, February 12, concert by the Mendelssohn Glee Club, Mendelssohn Hall.

Wednesday evening, February 13, second special concert by the Pittsburgh Orchestra and the Mendelssohn Choir, of Toronto, Carnegie Hall.

Thursday morning, February 14, musicale by the Haarlem Philharmonic Society, Waldorf-Astoria.

Thursday evening, February 14, concert by the Rubinstein Club, Waldorf-Astoria.

Thursday evening, February 14, concert devoted to the performance of old music, Mendelssohn Hall.

Sunday evening, February 17, "The Creation," to be given by the People's Choral Union, Hippodrome.

Monday afternoon, February 18, piano recital by Birdice Blye, Mendelssohn Hall.

Tuesday evening, February 19, concert by the Adele Margulies Trio, Mendelssohn Hall.

Wednesday evening, February 20, piano recital by Mamie Silberfield, Mendelssohn Hall.

Thursday evening, February 21, concert by the Boston Symphony Orchestra, Carnegie Hall.

Thursday evening, February 21, concert by the Marum Quartet, Cooper Union Hall.

Friday evening, February 22, concert by the Boston Symphony Orchestra, Baptist Temple, Brooklyn.

Saturday afternoon, February 23, matinee by the Boston Symphony Orchestra, Carnegie Hall.

Wednesday evening, February 27, concert by the Kaltenborn Quartet, Mendelssohn Hall.

Thursday evening, February 28, concert by the Kneisel Quartet, Association Hall, Brooklyn.

Thursday evening, February 28, concert by the Russian Symphony Society, Carnegie Hall.

Thursday evening, February 28, concert by the Olive Mead Quartet, Mendelssohn Hall.

Friday afternoon, March 1, New York Philharmonic public rehearsal, Carnegie Hall.

Saturday afternoon, March 2, Symphony concert for young people, Carnegie Hall.

Saturday evening, March 2, New York Philharmonic concert, Carnegie Hall.

Tuesday evening, March 5, concert by the Kneisel Quartet, Mendelssohn Hall.

Thursday evening, March 7, concert by the Musical Art Society, Carnegie Hall.

Saturday evening, March 9, concert by the New York Symphony Society, Carnegie Hall.

Sunday afternoon, March 10, matinee by the New York Symphony Society, Carnegie Hall.

Thursday evening, March 14, concert by the Russian Symphony Society, Carnegie Hall.

Friday afternoon, March 15, New York Philharmonic public rehearsal, Carnegie Hall.

Saturday evening, March 16, concert by the New York Philharmonic, Carnegie Hall.

Tuesday evening, March 19, "The Apostles," production by the New York Oratorio Society, Carnegie Hall.

Thursday evening, March 21, concert by the Boston Symphony Orchestra, Carnegie Hall.

Thursday evening, March 21, concert by the St. Cecilia Club, Mendelssohn Hall.

Thursday evening, March 21, concert by the People's Symphony Society, Cooper Union Hall.

Friday afternoon, March 22, concert by the Boston Symphony Quartet, assisted by Katharine Goodson (piano), Mendelssohn Hall.

Friday evening, March 22, concert by the Boston Symphony Orchestra, Baptist Temple, Brooklyn.

Friday evening, March 22, concert by the People's Symphony Society, Carnegie Hall.

Saturday afternoon, March 23, matinee by the Boston Symphony Orchestra, Carnegie Hall.

Mrs. Clark Wilson in Oratorio.

The appended notices from the Cleveland, Ohio, papers tell of Genevieve Clark Wilson's success in a recent performance of "Judas Maccabeus" in that city:

The brilliant individual singing of the evening was done by Genevieve Clark Wilson, whose beautiful, penetrating soprano voice and delightfully distinct vocalization were in contrast to the usual logotype of oratorio singing. Her high notes were exquisite, sparkling and sympathetic, and she sang her arias with an appreciation that brought down the house.—Cleveland Plain Dealer, January 18, 1907.

Of the soloists I have praise only for Mrs. Clark Wilson, who gave an artistic equivalent for the pretensions advanced. Her voice, though of light caliber, is of both brilliant and sympathetic quality, and her coloratura work was well done.—Cleveland Press.

Mrs. Wilson, the soprano, delivered some vocal pyrotechnics which paid for bringing her from New York.—Cleveland News.

RECORD OF THE PAST**WEEK IN NEW YORK**

Wednesday evening, January 30, Scriabine piano recital, Mendelssohn Hall.

Wednesday evening, January 30, "Carmen," Manhattan Opera House.

Wednesday evening, January 30, "Siegfried," Metropolitan Opera House.

Thursday evening, January 31, special performance of "Rigoletto," Manhattan Opera House.

Thursday evening, January 31, People's Symphony Concert, Anna Otten (violin) soloist; Franz X. Arens, conductor; Cooper Union Hall.

Thursday evening, January 31, special concert—Marie Stoddart, Janet Spencer, Edward Johnson, Emilio de Gogorza and Andre Benoist, Brooklyn Institute, Association Hall, Brooklyn.

Friday evening, February 1, People's Symphony concert, Anna Otten (violin) soloist; Franz X. Arens, conductor; Carnegie Hall.

Friday evening, February 1, "I Pagliacci" and "Cavalleria Rusticana" (double bill), Manhattan Opera House.

Friday evening, February 1, "Lohengrin," Metropolitan Opera House.

Saturday afternoon, February 2, "The Barber of Seville," Manhattan Opera House.

Saturday afternoon, February 2, "Carmen," Metropolitan Opera House.

Saturday evening, February 2, New York Symphony concert, Carnegie Hall.

Saturday evening, February 2, "The Huguenots," Manhattan Opera House (performance at popular prices).

Saturday evening, February 2, "La Traviata," Metropolitan Opera House (performance at popular prices).

Sunday afternoon, February 3, New York Symphony matinee, Carnegie Hall.

Sunday evening, February 3, operatic concert, Manhattan Opera House.

Sunday evening, February 3, operatic concert, Metropolitan Opera House.

Monday evening, February 4, "Carmen," Manhattan Opera House.

Monday evening, February 4, "Tosca," Metropolitan Opera House.

Tuesday evening, February 5, Kneisel Quartet concert, Mendelssohn Hall.

Tuesday evening, February 5, Musurgia concert, Grace Davis and Hans Kronold, soloists; Walter Henry Hall, conductor; Carnegie Hall.

Sunday afternoon, February 3, song recital by Inga Orner, assisted by Adolph Arensen, violin, and Martinies Kriens, piano, Carnegie Lyceum.

Sunday evening, February 3, concert by the New York String Quartet, Young Men's Hebrew Association.

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MUSIC IN BUFFALO.

BUFFALO, N. Y., January 29, 1907.

A chorus concert was given under the auspices of the U. E. St. Paul's Choral Society at the church, on Monday evening last. The soloists were: Gertrude Lamb, soprano; G. W. Erdman, basso; Joseph Ball, violinist; Joseph Mischka (organist for the occasion only), as Mr. Keuchen is the regular organist, but on this evening was director. One of the best numbers on the program was Emil Keuchen's "Wie Lieblich Klingt Durch Busch and Wald." The chorus (125 voices) was well balanced. "The Spring Song," by Davis, was sprightly, Gertrude Lamb's voice soaring like a bird above the others in a particularly joyous lift. Miss Lamb's other numbers were Beach's "June" and Woodman's dainty song, "An Open Secret." The chorus sang with fine effect, Kotzmar's majestic "Te Deum in F." The regular chorus choir, of which Mr. Keuchen is director, was augmented by St. John's Choir, H. J. Trautman, director, and Friendin's Choir, Lydia Spidel, director. Joseph Ball, violinist, is an excellent musician, whose services are not only in demand here, but in Rochester also, as a member of Dossenbach's Orchestra.

The new Association Choral Club, W. J. Sheehan, director, gave its first concert on Tuesday evening last in the auditorium of the Y. M. C. A., assisted by May Waldo, a young Boston violinist, a pupil of Loeffler, and Mrs. Will J. Green, contralto. Nearly all of the choral numbers were very well given. The women, however, did the best work; the young men seemed afraid to let their voices out, owing to the absence of their leader. Mr. Sheehan, as director, was dignified, and in the waltz from "Faust" it was evident that his singers had been well drilled. Ruby Belle Nason, a pupil of Gomph and Cornell, is a good accompanist. Miss Waldo was excellent. She has been carefully taught and there is a style about her playing hardly to be expected from a girl of apparently seventeen years. Mrs. Green has a rich contralto voice. Her first number was from "Samson and Delilah," "My Heart at Thy Sweet Voice," her encore "Genevieve," an old ballad, well suited to her voice. The other numbers were "God's Eternity," "At Nightfall," "The Rose," "The River and the Sea." Three of the group were by Noel Johnson, "At Nightfall" (Metcalf).

Madame Cassasa and Jaroslaw de Zielinski are giving four conferences for the exploitation of French literature. The songs are of the eleventh century to the pres-

ent day, including political and satirical songs. Perhaps the entertainments should be described as lecture-recitals illustrated by vocal and instrumental music. The songs used in the illustration were: "Jerusalem Mirabilis," "J'ai du bon tabac," "Chanson de Marlborough," "Hymn a l'Etre Supreme," and "Quand le bien aime viendra." Mr. de Zielinski sang the "Marseillaise," accompanying himself. Ruth Lewis sang the other numbers in her usual artistic manner.

Harry J. Fellows, the popular teacher and singer, sang in Le Roy last week, at an organ recital given by T. V. Flagler, organist of the Third Presbyterian Church.

Dr. Percy Goetschius is delighted with the voice of his cousin and namesake, Percy G. Lapey, who has returned from a brief visit in the metropolis. He urges our talented young townsmen to give a recital in New York under his (Dr. Goetschius') auspices.

The final Von Liebig lecture-recital took place Friday evening, January 25.

The second of Dr. Carl Hoffmann's Buffalo Symphony Orchestra concerts took place on Saturday evening, at German-American Hall.

VIRGINIA KEENE.

Second Manuscript Concert.

Piano numbers by Gustav L. Becker, of New York; songs by Eleanor Everest Freer, of Chicago, and the Grieg sonata in C minor, for piano and violin, constituted the program for the second concert of the Manuscript Society, at the National Arts Club.

Becker's works, played by the composer, included "Three Album Leaves," in A minor, F major and C minor; a Funeral March, a gavotte in G major, three waltzes and a polonaise in E major. Mr. Becker's music proved to be graceful and well written, and he played them in good taste, which is always characteristic of his art.

Two groups of songs by Mrs. Freer showed that prolific composer to be at her best. The songs—"The Shepherdess," "The Dancers," "She Is Not Fair to Outward View," "I Have Done, Put By the Lute," "Cherry Ripe," "What Is Life's Youth," "The Ideal," "Apparitions," and "A Vagabond Song," were sung from memory by Eleanore Marx in a most expressive style. The accompaniments were played by F. W. Riesberg. Beatrice Eberhard and Mr. Riesberg played the Grieg sonata as the closing number.

Talking During Music.

"As performer, I for one, must protest against the idea that we, as executive musicians, are not sensitive to talk and other disturbance during our performance. You must remember that we have our hands full just then. And then, even if we did hear, it would not be polite, would it, to seem to chide our public."

The foregoing is a letter received by the undersigned from a pianist in this city.

Actions speak louder than words, dear pianist, or vocalist, or 'cellist, or conductor. If you artists were only one-half as sensitive as we common mortals across the footlights, you would have hands quite free while people talked. You could not go on. You simply could no more go on with the delicate task of expressing sentiment through music, while people talked and made opposing noises, than you could paint a landscape while rude children were shaking newspapers and school bags between you and the view. It is not that you could not stop. It is that you could not go on.

If you really "felt" it, you would not have a chance to think about "politeness." Besides, suppose that you were reading from a book aloud to one, and that one should commence to chatter to another as if you were not in the world, who would be the impolite one? The wonder is that self respect, or even vanity, alone, do not forbid performers doing something, when several people show plainly that they do not want to hear it, and thus prevent the rest from doing so if they desire.

What is there so disastrous about stopping a performance. Many times it looks very much like a disaster when the performance goes on. You should sit some times with the listening public, rather in the place where the public is that is supposed to listen. Charles Lamoureux more than once stopped his orchestra. Yet the heavens held up. So did the office receipts. He stopped effectually the talking. He said that he could not possibly go on under interruption, which was the fact. He was not merely a musical carpenter, his spirit was musical. Theodore Thomas stopped his orchestra because talking stopped him, and also to show badly brought up people what they owed to their fellows. His death was not ascribed to this as a cause. Harold Bauer looks his audience into decency. His gentle caress of the keys while watching the soapbuds subside, is much more gentle than would be his interruption of them if they disturbed his reading from the master pieces. A great part of the unique success of Albert Bagby in music lines was due to his insistence, from the very first, that an audience, large or small, must be at least as courteous to a composer, to himself, and to each other, as they would be if one of their number should rise after dinner to tell the most stupid of after dinner stories. Performers are seriously to blame for this evil. Frequently by uninteresting performance, but chiefly through being too dull to discover that half the people would not listen, and that the other half could not.

FANNIE EDGAR THOMAS.

Anna Lankow

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The new comic opera, "Saint Silvester's Night," by Giulio Smareglia, given under the author's direction at the Politeama, Pola, was a success from the opening. In the first act, the tenor romance by Vidotto, the duet between him and the soprano, Mistaro, and the gavotte were highly applauded. In the second act the orchestral prelude, and in the third the triumphal march at the close of the piece were much admired.

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BLOOMFIELD-ZEISLER WINS

NEW GLORIES IN BALTIMORE.

In the subjoined criticisms from the press of Baltimore, it will be noted that Fannie Bloomfield-Zeisler had a splendid triumph at her recital in the Monumental City. The Baltimore Sun stated that "more than one hundred persons were turned away." Madame Zeisler played under the auspices of the Peabody Conservatory of Music, and the style of her playing and the enthusiastic reception of the artist are intelligently related in these three criticisms:

MANY TURNED AWAY.

Mrs. Bloomfield-Zeisler's Popularity Shown at Peabody.

That Fannie Bloomfield-Zeisler is one of the most popular artists who visit Baltimore was amply attested yesterday afternoon when over one hundred persons, who had gone to attend the seventh of the present series of Peabody recitals, at which she was the soloist, had to be turned away. During the performance a policeman, who had been stationed at the doorway, had to be requested to clear the main aisle where a great many ladies had thronged, many of them sitting on the steps, effectually blocking the aisle and access to the few vacant seats in the front part of the hall. Mme. Bloomfield-Zeisler gave the following program:

Sonata, in D minor, op. 31, No. 2.....Beethoven
Hark! Hark! the Lark! (by request).....Schubert
The Erlking (by request).....Schubert
Nocturne, op. 37, No. 2 (by request).....Chopin
Valse, op. 64, No. 1.....Chopin
Scherzo, op. 31.....Chopin
Etude de Concert, in F minor.....Liszt
Poupee Valsante (by request).....Edouard Poldini
The Juggleress, op. 52, No. 4.....Moszkowski
Serenade, op. 3, No. 5.....Rachmaninoff
Arabesques on Themes from the Waltz, "On the Beautiful Blue Danube" (Johann Strauss).....Schulz-Evler

There is an individuality about the playing of Mme. Bloomfield-Zeisler that marks her at once as a perfectly natural and thoroughly musical artist. She does not play a note that does not carry with it thorough conviction that what is being done is being done right—that the composer intended it to be played so and that it is therefore correct. With this thoroughness and freedom in her work the soloist is fortified with an almost wondrous amount of physical strength which makes the rendition of a program such as she gave yesterday no especially great tax on her physically. This is all the more astonishing when the artist's slender—almost diminutive—build is taken into consideration. Enthusiasm and love for her work, her natural musical gift and the devotion with which she has applied herself to her task in the years she has been playing before an admiring public in this and other lands are then the elements that have so well preserved and stimulated her talent.

Mme. Bloomfield-Zeisler has attained that eminence in her art where technic is a secondary consideration. Perfection in that phase of her work has become as fluent as is her interpretative ability a correct natural endowment. She was obliged to repeat the Schubert "Hark, Hark, the Lark!" the Chopin valse—which, by the way, was given here several weeks ago by Moriz Rosenthal, the great Austrian pianist—and the Poldini number. The Schulz-Evler themes on Strauss' "Blue Danube" embody an especially heavy and brilliant number, which was received with such ardor that the recitalist responded with still another encore—the Chopin polonaise in A flat, whose demands on a player are probably as great, if not greater, than are those on any other number on the program.—Baltimore Sun, January 26, 1907.

RECITAL AT PEABODY BY MADAME ZEISLER.

REGARDED AS MUSICAL EVENT OF THE SEASON—AN EXCELLENT PROGRAM PRESENTED.

A piano recital by Fannie Bloomfield-Zeisler is always the musical event of the season, and it was most eminently so at the Peabody Institute yesterday afternoon. * * * The Beethoven sonata was one of those which the composer not only wrote in the strength and power of his early manhood, but which he played and heard before he became deaf. It could not have been more inspired by Beethoven if the great composer had been at Madame Zeisler's elbow during its rendition yesterday. Undoubtedly Beethoven himself never heard it so well played or so thoroughly in his own vein.

The Schubert "Hark, Hark, the Lark!" was given by request, and the audience compelled its repetition. The performance of "The Erlking" aroused great enthusiasm. The Chopin numbers were all ideally rendered, the beautiful trio of the scherzo revealing the perfection of Madame Zeisler's incomparable art. The scherzo was repeated. Indeed, if time and strength had permitted, the audience would have insisted on the repetition of the entire program. As it was, after the conclusion of the long recital more was persistently demanded, until, after half a dozen recalls, Madame Zeisler added the popular Chopin polonaise in A major. The Peabody was filled to its utmost capacity by the enthusiastic auditors, who wait in the hope of an early return of the unrivaled artist.—Baltimore American.

MME. BLOOMFIELD-ZEISLER IN THE SEVENTH PEABODY RECITAL OF THE SEASON.

This great artist seems to be increasing the number of her appreciators in Baltimore by leaps and bounds, as is attested by the increasing numbers who fail to secure tickets, and those who love and try to serve art can find nothing but comfort and encouragement in this fact, for Madame Zeisler stands for the pure and noble in music. She is no longer a piano player; she has become an illuminator of musical thought. She does not, like so many artists, dissect and exhibit the dismembered results, but her technic and aesthetic sense unite in throwing a magnetic X-ray through the things which she interprets, disclosing each and every fiber of significance, without in the least disturbing unity. The suffering which Madame Zeisler endured last year seems to have enriched her emotional nature for the benefit of the world. It would be impossible and incongruous to speak of her unique pianistic equipment, while still under the spell of her eloquence.

Madame Zeisler's program was exceptionally interesting. Schulz-Evler's arabesques did not impress one as worthy of association with either the other numbers or with the interpreter, who disclaims any regard for the piece except as a curtain dropper. The arabesques are insane distortions of Strauss' beautiful "Blue Danube" waltzes. Madame Zeisler played the following selections ("Hark, Hark, the Lark!" and "The Juggleress," twice).

Madame Zeisler was obliged to play Chopin's A flat polonaise at the close before the audience would leave the hall, and then they moved with obvious reluctance.—Otis B. Boise, Baltimore News.




New York Philharmonic Program.

Wassily Safonoff will conduct the following program at the next pair of concerts by the New York Philharmonic Society, Friday afternoon, February 8 and Saturday evening, February 9: Symphony in C major, Schubert; concerto for violoncello, Herbert; fantasia, "Francesca da Rimini," Tchaikowsky. Elsa Ruegger, the noted Belgian 'cellist, will make her first appearance in New York this season at these concerts. It is some years since Miss Ruegger has played with the New York Philharmonic.

Beigel Artist-Pupils in London.

Victor Beigel, now in London, has several professional pupils who are making reputation, and increased reputation for their teacher. Gervase Elwes has just started for Germany, where he is to give a series of joint recitals with Fannie Davies, the pianist, making a specialty of Brahms' songs. March 1 he will give a recital in Bechstein Hall, London, entirely of Brahms' songs. The next season he is planning a tour in this country. Erna Mueller has recently given a recital in Bechstein Hall with Percy Grainger, pianist. Although very young and not as yet a professional, Mr. Beigel looks for her success. Jessica Rayne, having made her debut in a Promenade concert some months ago, sings in her benefit concert, February 11. She has a beautiful dramatic soprano voice, and has recently joined Mr. Harford's quartet, which sang in Queen's Hall, under Joachim's direction, a month ago. Noel Fleming has been under Vert's management; he is the son of McGuckin, the tenor, his voice a pure tenor also. Of the Americans who went over with Mr. Beigel, Frances Ives is in Paris, working on operatic repertory with Mlle. Martini; Marie de Haas Noble goes to Paris soon. William Raymond, Henry Rabke (of Newark), Nevada Vanderveer and others are studying faithfully prior to an appearance on either the concert or operatic stage, returning to the United States later.

THE MUSICAL COURIER has received the January number of the young journal, Die Stimme, devoted, as its name indicates, to vocal pedagogics, and intended to be a central organ for voice and tone culture, instruction in singing and voice hygiene. The three preceding numbers have given clear examples of the nature of the undertaking, which will be of the highest value to all teachers and directors of choirs and schools. The fields which the new organ will cultivate are schools singing, delivery, the physiology of speaking and singing, the pathology of the voice, special school hygiene organization and methods of instruction; in fact, no detail of the science of the voice has been omitted in its program. The editors-in-chief are T. H. Flatau, M.D., and Rectors K. Gast and A. Gurinde, while the list of contributors embraces every important authority on vocal science in Germany. The publishers are Trowitzsch & Son, Berlin.

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NATIONAL FEDERATION

OF MUSICAL CLUBS.

LONDON, January 15, 1907.

The Matinee Musicale of Lincoln, Neb., was organized in 1894. In common with most musical clubs, its start was made by a few enthusiastic and talented women, whose early labors and unflinching enthusiasm have been a constant inspiration. Mrs. David A. Campbell, the club's president for the first three years, has been an enthusiastic supporter and officer of the National Federation from its foundation to the present time. As a natural result the club was an early member of the national organization. Besides Mrs. Campbell, the club has another competent representative on the national board in the person of Mrs. Joseph W. Winger, now vice president for the Western Section.

A series of fine artist recitals is being enjoyed during the present season. These include a song recital by Louise Homer, a piano recital by Hermann Reidel, one by Max Landow, and one to be given in April by an artist not yet selected.

Two notable events in October were the singing of Ethelbert Nevin's song cycle, "The Quest" and a lecture, "In Foreign Lands With the Great Musicians," illustrated with stereopticon views. Shortly before Christmas a Beethoven program was given by the club members. The sonata for piano and violin, op. 24, was played by Mrs. W. O. Jones and C. F. Steckleburg. Mrs. Jones was heard also in the "Sonata Appassionata," op. 57. Everett B. Carder sang "Adelaide," and with Mrs. Charles H. Miller and the Misses Abbott, Cutter gave "He Doth to Me Incline." The program concluded with a group of songs for contralto, sung by Miss Hullhorst. These were: "In Questa Tomba Oscura," "Knowest Thou the Land?" and "Creation Hymn."

An afternoon of chamber music was much enjoyed on January 7. The subjects for February comprise "Madrigals and Old Instruments" and "Music of the Border Countries." The program for March 4 will be devoted to opera study. March 18 the club will entertain its friends at an open meeting with a symphony program. The club year will be concluded on April 15 with a reception and a musical pro-

gram. The officers of the club are: President, Mrs. J. W. Winger; vice president, Lucy M. Haywood; recording secretary, Mrs. P. R. Easterday; corresponding secretary, Annie L. Miller; treasurer, Mrs. A. R. Mitchell; librarian, Mrs. Joseph Grainger; auditor, Mrs. H. B. Ward. Chairmen standing committees: Program, Mrs. C. B. Raymond; associate membership, Mrs. D. M. Butler; reception, Eleanor Raymond.

The Clara Schumann Club of Mobile, Ala., is this season pursuing a regular course of study, taking up music and musicians according to a plan that includes the work of American composers and women composers. Each program has a literary feature as well as vocal and instrumental. The January meeting was held in the club rooms. The first hour was devoted to a business session, followed by a musical program, with Miss Stirling as leader. Several guests were present at this meeting. The very attractive program was opened by Misses Crane and Schwaemmle, who played Dvorák's sonata for piano and violin. A very prominent part on this program was given to numbers for string instruments. Following the piano and violin duo William Kern played Saint-Saëns' solo for the viola, "Le Cygne." A violin duet, the andante, cantabile and allegro, of Viotti, was played by Miss Stirling and William Powers. Hawley's "Song of the Seasons" was sung by the Mesdames Dreyfus and Tonsmeire and the Misses Garnet and McColgan. The evening closed with an allegro of Schumann's by the Misses McPhillips, Schwaemmle and Mechem and Messrs Kern and Curjel. The club is having a very successful season this year under the presidency of Mrs. James R. Hagan and the musical direction of Miss M. F. Black. The other officers are: Vice president, Mrs. A. E. Brown; recording and Federation secretary, Mrs. J. F. Sands; treasurer, Mrs. N. Crane; chairman music committee, Miss McPhillips.

The last regular fortnightly recital of the Burlington (Ia.) Musical Club was well attended. Kenneth Bingham, baritone, of New York City, was the assisting artist and

was received with great enthusiasm. His rendition of "Now Heaven in Fullest Glory Shone" and "She Alone Charmeth My Sadness" were the opening numbers. To the former Mrs. Frederic Boesch played an organ accompaniment. His German group was much enjoyed. This comprised "Der Wanderer," Schubert; "Ueber Allen Gipfeln Ist Ruh," Liszt; "Der Freund," Wolf; "Trinklied," Loehr; "Der Sieger," Kaun. Mr. Bingham's numbers were interspersed with violin selections by Miss Little, of the club. She was accompanied on the piano by Miss Klein and on the organ by Mrs. Boesch. As a delightful supplement to the regular recital an impromptu musicale was given at the home of the president, Mrs. Cate Gilbert Wells, in the evening, at which Mr. Bingham gave a number of vocal selections. Assisting him in the program were Miss Little, who gave several numbers on the violin; Miss Klein, who accompanied Mr. Bingham, and who also played several piano solos, and Dora Weinstein, who also gave a piano number.

The program of the January meeting of the Amateur Musical Club, of Belvedere, Ohio, was furnished by the Second Division. The meeting was held in the parlors of the Presbyterian Church. The ladies in charge were Mesdames John Longcor and William Hawkey. A large representation of the membership of the club was present and appreciative. After an opening duet, played by the Mesdames Stone and Keator, Miss Petit gave a striking illustration of the wide possibilities in the handling of a subject by different composers, playing MacDowell's "In Autumn" and Grieg's "Autumn Leaves." Miss Carver sang eight of Jessie Gaynor's shorter compositions.

Carrying out the idea of contrast in similarity, Miss Eldridge gave Hauser's "Slumber Song" and Schumann's "Traumerei." Mrs. Stone sang three songs of love by Clough-Leighter, Neidlinger and Bartlett. Miss Rogers closed the program with Handel's "Air à la Bourree" and Pachelbel's "Spinning Song."

The Dixie Club, of Palestine, Tex., one of the late accessions to Federation ranks, has announced its officers

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for the present year. They are: President, Mrs. A. R. Howard; recording secretary, Miss Dugey; corresponding secretary, Mrs. Erl R. Ramsey; treasurer, Mrs. G. A. Noblin; Shakespearean critic, Mrs. C. R. Hall; music critic, Miss L. Stevens; Southern literature critic, Miss Chambers. The club year is divided into three terms. The first third of each season is devoted to the study of one of Shakespeare's plays; this year the subject chosen was "King John." The subject for the second term is "Music," and for the third, "Southern Literature." Being now in the second period the club is pursuing musical studies in line with the plan laid down by Mrs. Wardwell in the Federation "Plans for Study."

At the next meeting the afternoon will be devoted to the voice, illustrated by a diagram of the vocal organs and an explanation of the parts of the body used in respiration. This will be presented by Miss Hathaway of the club. Miss Demmon will give a demonstration of exercises which will increase the efficiency of the lung power in singing. Mrs. H. A. Watts will present a paper from the pen of that mistress of the art of teaching, Marchesi. Mrs. G. A. Noblin will read an article by Lilli Lehmann on "How to Sing." Mrs. Hall will discourse on "Methods of Prominent Modern Teachers." The lesson drill will be conducted by Miss Myer, using the list of questions prepared by Mrs. Wardwell ("Plans for Study"). Musical numbers will be given by Nellie Ray Brian, with Mrs. Stevens as accompanist.

The Dixie Club regrets the proposed removal from Palestine to Waco of its efficient corresponding and Federation secretary, Mrs. Erl R. Ramsey.



The Tuesday Musical of Denver has had an exceptionally prosperous year, having almost double the number of subscribers to its series of artists' concerts. The membership list is full and the regular club programs have attracted so large an attendance that it has become necessary to secure for these a much larger meeting place than the First Baptist Church, the club's home for a number of years. The concerts for this year are all song recitals. Mmes. Galski and Schumann-Heink have already been heard; the season will be closed by Signor Gogorza. The club is still feeling the inspiration derived from the entertainment of the biennial last year and considers itself most fortunate in having as its chief officer the national president of the Federation of Musical Clubs. The office of national printing committee has very appropriately been vested in the Tuesday Musical

Club's secretary, Mrs. F. E. Shepard. The club is preparing to send a large delegation to the next biennial, at Memphis, May 8, 9 and 10.

Melba Hears Hermann Klein's Pupils.

Wednesday of last week Madame Melba, with her son, George Armstrong and Mrs. Armstrong, took lunch with Mr. and Mrs. Hermann Klein, at the Klein residence, 154 West Seventy-seventh street. Oscar Hammerstein and Mr. and Mrs. Henry T. Finck were present to meet the prima donna. After the luncheon the other guests left and Madame Melba accompanied Mr. Klein to his studio, where by arrangement, she gave an "audition" to a select number of Mr. Klein's pupils. The distinguished singer takes a deep interest in the teaching of her art in this country, and likes to judge for herself of the material that is being presented to the professor as well as the manner in which it is being molded into shape.

Madame Melba is especially interested in the work of Hermann Klein, not only because he has been a personal friend ever since she began her career, but because she regards him as one of the principal exponents of the Italian school in which she herself was trained. Madame Melba devoted nearly an hour and a half to her audition of the Klein pupils. She encouraged them with a few words of praise and gave them good sensible advice, such as an experienced artist knows how to give to beginners. To one or two she uttered a word of warning, which their teacher cordially endorsed. On the whole her remarks were laudatory and indicative of high satisfaction alike with the voices, the method and the style displayed. The following are the names of those who sang to Madame Melba: Florence Fiske, Frederick Weld, Elodie Jordan, Cora E. Guild, Ralph Stanny, Florence Phelps, L. R. Boals and Ada Caster.

"Stabat Mater" in a Small Village.

CHARDON, Ohio, January 31, 1907.

This small village of 1,500 people is to have a performance of Rossini's "Stabat Mater" on Sunday evening, February 24. Chardon is noted throughout this section as a community of music lovers. All of the singers who are to take part in the forthcoming production are residents of the place. The concert will take place in the Disciples' Church, and will be under the direction of George Metcalf Denton, a job compositor for the Geauga Printing Company.

Manhattan Opera Repertory.

Wednesday evening, February 6, "I Pagliacci" and "Cavalleria Rusticana" (double bill), "I Pagliacci," with Madame Donalda and MM. Bassi, Sammarco, Seveilhac and Venturini; "Cavalleria," with Mesdames Russ, Giacomini and Severine, and MM. Dalmores and Seveilhac. Campanini, conductor.

Thursday evening, February 7 (special performance), "Mignon" (first time at the Manhattan), with Madame Bressler-Gianoli in title role, and MMes. Pinkert and Giacomini, and MM. Bonci, Glibert, Arimondi and Mugnoz. Campanini, conductor.

Friday evening, February 8, "Faust," with Madame Melba as Marguerite, and M. Dalmores, as Faust—Ancona as Valentine, Arimondi as Mephistopheles, Fossetta as Wagner, Mlle. Trentini as Siebel and Mlle. Lejeune as Martha. Campanini, conductor.

Saturday matinee, February 9, "Mignon," with same cast as Thursday evening.

Saturday evening, February 9, "Aida," with Mesdames Russ, De Cisneros, and MM. Bassi, Arimondi, Ancona and Tecchi. Conductor, Campanini.

Creator to Become an American Citizen.

The Philadelphia Press of January 27, 1907, published the following news concerning the gifted bandmaster, Giuseppe Creatoro:

CREATORE WANTS TO VOTE.

WELL KNOWN BANDMASTER APPLIES FOR NATURALIZATION PAPERS.

Giuseppe Creatoro, the well known bandmaster, is tired of conducting his entertainments as a subject of the King of Italy, and wants to wield the baton as a citizen of the United States. The famous musical conductor appeared in the United States Circuit Court yesterday and filed an affidavit for a certificate of naturalization papers. Creatoro, who is regarded as one of the leading bandmasters of the world, and by some is believed to have no peer with the baton, came to this country from Naples nine years ago. He was at that time the leader of the Italian Royal Marine Band. He soon became popular here and made a great success. Since then he has led different organizations and for several years has been at the head of his own band. Creatoro gave his age as thirty-five years, and his residence as 1326 Pike street, this city.—Philadelphia Press, January 27, 1907.

The Swedish capital, Stockholm, boasts of a very realistic tenor. In a late performance, John Forsell, the hero of "Don Giovanni," gave poor Masetto such a blow that he fell insensible on the stage.



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Cincinnati, - - February 11 to 16 Los Angeles, - (Two Weeks) March 4 to 16
Chicago, - - February 18 to 23 San Francisco, (Two Weeks) Mch. 18 to Ap. 1

MORE GLORY FOR WITHERSPOON.

Recent press clippings from the Middle West indicate that Herbert Witherspoon, the basso, has won more glory in that section, where he has always been a universal favorite. In addition to the reviews published in *THE MUSICAL COURIER*, during the past two months, the following paragraphs will show that Mr. Witherspoon is admired by the men who usually "set in judgment" at concerts:

The soloist was Herbert Witherspoon, who always adds a strong personality and entertaining vocal interest to the musical evening. He was in good voice and cheerful mood and in addition to artistically interpreting the numbers set down upon the program gave a number of encores in spirited style.—Chicago News.

Not the least of the enjoyableness of the occasion was the presence of Herbert Witherspoon as soloist. This singer possesses a splendid baritone voice and he gave his two groups of songs with such fine art and in such a meritorious manner that he was recalled time after time after each of his appearances, and he afforded extreme delight when he sang "The Two Grenadiers" as an additional number.—Chicago Chronicle.

Herbert Witherspoon was the soloist, and the versatile artist achieved his usual success. He is equally at home in the humorous ballad and the classic lieder. He can win a smile one moment and a tear in the next. His message is always sincere and manly, free from affectation or undue sentimentality. The pathos of Sidney Homer's "How's My Boy?" was brought out with telling power. His group of German lieder were all well sung, especially Nicolai's "Spielmann's Lied." He was enthusiastically encored, and responded to the first with Schumann's "Two Grenadiers," and to the last with "Black Sheila of the Silver Eye," in which he is inimitable, and Edna Park's "A Memory."—Chicago Journal.

Herbert Witherspoon, the basso, gave his first song recital of this season yesterday afternoon to an audience that gave every demonstration of a thorough appreciation of his art. The concert was held in Music Hall. Mr. Witherspoon has booked as soloist with a number of prominent organizations, including the Apollo Musical Club and the Irish Choral Society, in concert work this winter and his initial appearance gave promise of many another enjoyable occasion which will come later. He is not a stranger among us and has an intelligent method, fine enunciation and an agreeable voice which has gained in richness during the recent years.

According to the custom, which is an admirable one, that singers in recital have followed recently, the program began with a group of old time music—Bach, Handel and Mozart. The selection of German songs gave opportunity for dramatic singing, especially in the Schubert numbers, and led from these to the modern French, including the fascinating "L'Oiseau s'Envole," by Masse, and "Si tu le Veux," by Koechlin, and a group of attractive English songs which concluded an afternoon that was enjoyed by all present. The variety of vocal compositions, the test of language and temperament, was met by Mr. Witherspoon in a manner that proved the ability of a student united with natural artistic gifts.—Chicago Evening Post.

To Mr. Witherspoon went of course the honors of the evening. His superb voice is well known in St. Paul, and, as might be expected, he threw himself into the part of Mephistopheles with a characteristic fervor which, if the other soloists had done also, would have added greatly to the dramatic and descriptive effect of the music.—St. Paul Pioneer Press.

Mr. Witherspoon was especially good in the aria, "But Who May Abide the Day of His Coming." Mr. Witherspoon is always a favorite in Cincinnati, where he has been heard both at the May Festivals and with the Orpheus Chorus.—Cincinnati Tribune.

Mr. Witherspoon sustained himself as a wonderful artist in all his work—especially in the trumpet aria—the trumpet solo being finely executed by Ferdi Weiss, of the orchestra.—Cincinnati Enquirer.

Herbert Witherspoon, bass, gave the second artists' recital under the auspices of the Women's Music Club in Memorial Hall Tuesday night. Mr. Witherspoon recently returned from a successful season in England, where he is just as popular as he is in America. His program of eighteen numbers is to be commended for its rarity. Mr. Witherspoon combines in his work such good qualities as fine enunciation, a voice of richness, power and range, with an artistic rendition of each song.

Mr. Witherspoon was in excellent voice and his recital was a delight throughout. His breath control is wonderful; seemingly it is possible for him to sing an entire verse and not be out of breath at the close. He possesses a keen sense of humor, which was quite irresistible in the old Irish songs. Mr. Witherspoon was most heartily applauded and responded to five encores, repeating three songs and giving "The Old Mare," by Squire, and D'Hardelot's "I Know a Lovely Garden."

While each number was commendable, Hans Hermann's "Helle Nacht" was the gem of the evening. Hermann is a young composer living in Berlin. He received his education in Leipzig, and is spoken of as a very talented and promising musician. Mr. Witherspoon gave a short analysis of the program before singing. Arthur Rosenstein of New York was the accompanist and was most excellent. He combined delicacy and strength and furnished good support for the singer.—Columbus Sun.

Herbert Witherspoon, basso, appeared last night before a large and appreciative audience at the Shrine Temple, under the management of the Women's Club. Too much cannot be said in praise about Mr. Witherspoon's singing. As an interpreter of songs he stands almost alone, he is perfect master of his voice, his phrasing and tone coloring keep his hearers almost as in a dream. From the profound Bach number to the much loved "Annie Laurie," Mr. Witherspoon held his audience in a spell which was only broken by the frequent applause. Not often is heard such a rendition of Wagner's song, "To the Evening Star," or Schumann's "Two Grenadiers," as was given by Mr. Witherspoon last night.—Des Moines Register-Leader.

Herbert Witherspoon, the basso, made his second appearance in song recital in Des Moines at the Shrine Temple last night. Mr. Witherspoon is a finished artist. His magnificent voice is toned by an aesthetic sensibility and fortified with fine musicianship. His singing was what his program would indicate, of a high order of intelligence and graced with all the feeling and all the depth of the artist. From the "Grenadier" song to the sweet "Annie Laurie"

he played sympathetically up and down the gamut of musical emotions. In the profoundly moving harmony of "The Evening Star" he was superb. It is not often that Des Moines is so fortunate as to hear a singer of such deservedly high rank and the audience last night appreciated the fact. Mr. Witherspoon was presented by the Women's Club.—Des Moines Capital.

A Dearth of Concerts in Memphis.

MEMPHIS, Tenn., January 29, 1907.

For years there has not been such a dearth of musical attractions in Memphis as this season, and were it not for the efforts of the Beethoven Club Memphis music lovers would have fared ill, indeed.

The third artist recital of this winter will be given Friday evening, February 1. Karl Griener, 'cellist, and Madame Griener, soprano and pianist, from New York, will be heard in a most attractive program.

Mrs. L. C. Kelsey, chairman of the press committee of the National Federation of Musical Clubs, whose home is in Grand Rapids, Mich., will be the guest of honor at a special reception arranged by the Beethoven Club for the evening of February 6.

Since the Schumann-Heink concert in December, Memphis has been somewhat dull in a musical way, but the dullness was broken January 14 by an organ recital given by R. Jefferson Hall, at St. Mary's Cathedral. This was the occasion of the opening of the new organ, which has just been completed. Mr. Hall's selections were played with feeling and masterly effect. The Cathedral Choir added more good music.

The Choral Club, under the instruction of Mrs. Walker and R. Jefferson Hall, promises to do good work in the future.

Arthur Farwell gave a lecture at the Beethoven Club on January 19, on "American Music."

The Beethoven Club has voted the sum of \$25 to the MacDowell Fund.

Ernest Schelling in Utrecht.

The appended criticism from the Utrecht Dagblad appeared after Ernest Schelling's successful piano matinee in the ancient Dutch city:

When he appeared for the first time, now just two years ago, it was at once apparent to me that this pianist, a pupil of the great Paderewski, was an artist of no small moment, of whom we should hear still more, and as such I spoke very appreciatively about his playing then. We should think that anyone would remember him now? We have other things to think of here. Nevertheless, those who were absent made a greater mistake than ever, for they have missed something articularly fine. For this artist has improved marvelously in the time since we heard him last.

He belongs to that select few to whom one can give the name of very best. His playing has grown fuller; we are held simply spell-bound by its fascination. A faultless technic is to him no more than a means to an end, and that is just what attracts me so much. No trace of outward effort, on the contrary, it is all spiritualized, yet without losing any of the feeling without which there can be no true art.

A strange thing befell this eminent man. After his return two years ago in America, he was attacked by rheumatism, and for a long time paralysis of the muscles prevented him from playing. Only in July last could he resume his studies with a view to reappearing in public. In this respect, however, piano playing seems to be the same as skating or swimming. One never forgets how to do it; even if the rebeginning is a little strange at first, one soon regains one's former proficiency, and those, who, like Schelling, have devoted the intervening time to the improvement of their minds, will find in the good results they obtain that they can give more than ever to their art.

And, therefore, since that afternoon Schelling has had a high place in my appreciation. He moves one; indeed he touches the feelings very deeply. What matter that he is somewhat liberal with his ritenutos and retardandos, that he slackens the tempo rather more than is usual? His free interpretation of the fantasia, op. 17, in C, from Schumann, that marvelous work literally fragrant with poetical feeling, the beauty and strength of which has ever the power to charm us, was as natural as one could wish; nor in Chopin could I honestly say that he went too far in this respect. The etude, op. 25, was played on the fine Steinway grand, as on a priceless string instrument; the nocturne in F sharp breathed of the mysticism of the night, and the value in A had all the passion and melancholy so characteristic of Chopin.

In the variations on a theme of his own in F sharp, Schelling proved himself a composer with natural and uncommon talent. The theme is not easy, indeed it is very chromatic, but none the less beautiful on that account. A passage in tenths was rendered with the greatest ease, which is a proof of a natural arrangement of the fingers; specially striking, too, was the variation with the ostinato motif in the bass and which is treated as a value in 3-4 time. The finale is majestic, the theme recurring in all breadths.

Schelling is at present engaged on an important fantasia on American folksongs for piano and orchestra. After hearing his variations in F sharp this afternoon we shall await the appearance of his new work with eager expectancy. The last item on the program, "Isolden's Liebestod," from Wagner-Liszt, made the afternoon one not to be forgotten. It was a marvel how this artist, without the aid of an orchestra with its infinite variety of tones, could draw out of the piano the ethereal sounds of this apotheosis of love. It was an exquisite emotion to feel that anyone was so deeply filled with this drama of all dramas that it could not be washed better or more beautifully rendered. It was the utterance of the man-artist in possession of the greatest degree of spirituality. Henceforth we must think of Ernest Schelling with more than common appreciation.—Utrecht Dagblad.

OBITUARY.

Cyrril Kistler.

Cyrril Kistler, the composer who recently died in Europe, was a teacher in the beginning of his career. Besides operas Kistler wrote a work on harmony, which is highly regarded by German and English musicians. The deceased was born at Grossaitingen, near Augsburg, on March 12, 1848.

Pappenheim Musicales.

Eugenie Pappenheim gave her first Sunday afternoon musicale January, 27, when, despite the bad weather, the handsome parlors in The Evelyn were crowded by a fashionable throng, who listened eagerly to the musical program. The artists who took part were well received, and deservedly so. The singers were all graduates from the Pappenheim vocal classes, and demonstrated that their teacher fully deserves her high reputation as voice builder and coach. All the voices sounded round and full, with that vibratory power which gives carrying quality as well as timbre. Other features were clear enunciation and uniformity of tone emission, although all the singers had voices of different character. June Reed, the violinist, pleased the audience greatly with her playing, and Clara Danziger earned well deserved applause with recitations. The program: Recitation, "The Portrait," Clara Danziger; aria from "Aida" and "Solveg's Song" (Grieg), Frieda Stender; violin solo, June Reed; "Summer" (Von Fielitz), "Because" (Raymond), Hattie Schlafran; "Ave Maria" (Loesch), "Allah" (Gibson), Henry Engel; "Dolce Amor" (Pizzi), Frieda Windolph; recitation, Clara Danziger; "Teresita mia" (Pyrenean melody), "Rococo" (Meyer-Helmund), Ida Fraade; violin solo, June Reed; trio, "Merry Wives" (Nicoiai), Misses Schlafran and Fraade and Mr. Engel.

Madame Pappenheim was assisted in receiving by Minnie D. Gescheidt, Harriet M. Edmond, Mrs. G. E. Currie, May Mathews and Madeline Dietz.

Wisconsin Conservatory of Music.

MILWAUKEE, Wis., January 29, 1907.

The third term of the school year of the Wisconsin Conservatory of Music will begin Monday, February 4. The conscientious and telling work of the faculty members and the artistic results achieved in consequence thereof have elevated the standard and increased the business of this institution of learning to such an extent that the ratio of increase in the number of pupils as compared with other years, and previous to the removal into new and modern quarters, has exceeded the expectations of the managers of the Conservatory and is crowding the rooms and teaching time of the instructors. The surroundings and the work in the different departments also have a beneficial influence and create an incentive to do earnest work. They encourage and stimulate the half hearted as well as those of slow progress.

The intercourse with comrades studying the same specialty, the fact of listening to the work of others at the frequent recitals given at Conservatory Hall, as well as the benefits of free classes in harmony and history, all contribute strongly to developing profitable knowledge in the prospective young artists.

Elsa von Grave Jonas Debut in Berlin.

(By cable to The Musical Courier.)

BERLIN, February 1, 1907.

Elsa von Grave Jonas' concert last night with the Philharmonic Orchestra was one of the most brilliant debuts of the season. Great enthusiasm. Countless recalls and encore.

ABELL.

The main interest of the Bucharest (Roumania) concert season centers in the six symphony concerts of the Orchestral Union, directed by Ed. Wachmann. The first evening this year was devoted to works by Beethoven, Bizet, Dvorak, C. Franck and Wagner. The second was introduced by Mendelssohn's concert overture, "Meerestille"; other numbers were the A minor piano concerto of Schumann, rendered by Ida Korstang, and pieces by Massenet and Wagner. The third presented an admirable program: Weber's overture to "Euryanthe," Wagner's "Walden," from "Siegfried," and as a finale, Berlioz' "Symphonie Fantastique." In the fourth concert, Beethoven's F major symphony (No. 8), the "Siegfried Idyll" of Wagner, and the symphonic poem, "The Watermen," of Dvorak. The fifth began with the "Leonora" overture (No. 3), by Beethoven, which was followed by the "L'Arlesienne" suite of Bizet, and the Mendelssohn E minor concerto, rendered by the young violinist, R. Malcher. The sixth concert was a Mozart festival—the overture to "The Magic Flute," the C major "Jupiter" symphony, the andante from the concerto for harp and flute, and the larghetto from the A major clarinet quartet. The "Don Juan" overture was preceded by the C minor piano concerto, played by Fraulein C. Theodor.

Nordica in the South.

BIRMINGHAM, Ala., January 28, 1907.

Under the direction of the Rice Bureau, and assisted by Emma Showers, pianist, and E. Romaine Simmons, accompanist, Lillian Nordica made her first appearance here Thursday evening, January 24, in the Jefferson Theater. Nordica was in fine form, but sang a program of comparatively light songs far beneath her ability as an operatic artist and much to the disappointment of the musical people present. Her printed program, to which she did not confine herself strictly, was rather conventional.

Miss Showers was well received, and Mr. Simmons as an accompanist is said to have been the best ever heard here.



Moriz Rosenthal, in the Jefferson Theater February 13, will be our next notable musical event.



Carolyn Lewis Lum, a recent arrival in Birmingham musical circles, made her first appearance before the public in a festival concert given by the United German Singers and several prominent local musicians, in the Jefferson January 9. Miss Lum has an excellent soprano voice, having spent several years in study with the best teachers in Boston and New York. She came to Birmingham last year. Miss Lum sang the aria "Roberto che tu adoro," from Meyerbeer's "Roberto il Diavolo."



Edward G. Powell, of the College of Music and Art and choirmaster at the Church of the Advent, returned recently from a visit of several weeks to New York City.



Mr. and Mrs. Oliver Chalfoux are now in New York, taking advantage of the grand opera season.



Mrs. J. N. Finch has just returned from New York, having spent several months there with her daughter, Lucina Finch.



Adolf Dahm-Petersen has recently been chosen director of the Treble Clef Club, to take the place of Edna Gockel-Gussen, who resigned.

People's Symphony Concerts.

Franz X. Arens, director of the People's Symphony Orchestra, provided an excellent program for the concert in Cooper Union Hall, Thursday evening, January 31, which was repeated the following evening in Carnegie Hall.

The orchestral numbers were "Melpomene" overture, by Chadwick, "Southern Fantasy," by Humiston, and "Lyric Suite," by Grieg, played for the first time in these concerts. As usual preceding each number Conductor Arens made a short explanatory talk, which helped the audience to better understand and therefore to better enjoy the composition. The "Southern Fantasy" had never been played in New York and proved an interesting novelty. Some of the themes and their harmonic arrangement suggest Dvorak's "New World Symphony," yet the work is not devoid of originality. Some of the contrapuntal devices are clever. Indeed much of the orchestration shows the practiced hand. Grieg's new suite, which was first played by the New York Philharmonic men under the baton of Safonoff, and fully reviewed in THE MUSICAL COURIER last week, was well received by the audience.

Arna Otten, a favorite young woman violinist of New York, played the Mendelssohn concerto in a robust way. She deduced from the superb violin she played a big, if not sensuous tone, and did not often deviate from the pitch. She was somewhat capricious, however, regarding time and rhythm, hurrying slow passages and retarding rapid runs. Her performance as a whole was decidedly creditable. She was given five recalls. Mr. Arens referred in laudatory terms to Miss Otten as an American violinist and congratulated her upon her success. It was agreed that the con-

cert was equal to any yet given in the series. The fourth concert will take place in Carnegie Hall the evening of March 22.

Eleanor Everest Freer's New Songs.

Kaun, of Berlin and Milwaukee, has issued "Galloping Song," "Song of the Roses," "August Night," and "Summer Night," which bear the stamp of Eleanor Everest Freer's unique art. Her invention and imagination are seemingly endless, and her selection of poems as different from the ordinary song as can well be imagined. "Galloping Song" is dedicated to Bispham, who, it is remembered, sang some of her songs in his recital in Mendelssohn Hall last year. It has a rousing accompaniment, and toward the end a beautiful cantilena. "Song of the Roses" is for high soprano, dedicated to Minnie Louise Bergman, of Chicago. "August Night" is the song of a hungry heart, one might say a study in chromatic harmonies. It is dedicated to Evadna Lapham. "Summer Night" is contemplative, lulling, with an original harmonic figure in the accompaniment. As usual, these songs are sure to awaken discussion and disagreement, for he who goes by rule of thumb, who swears by Richter and the classics, will not agree with him who thinks that form and conventionalities are secondary, that the mood's the thing.

Bonci and Safonoff Miss Thursby's Guests.

Bonci, the great tenor of the Hammerstein Opera Company, and Wassily Safonoff, the conductor of the New York Philharmonic and director of the National Conservatory of Music, were the guests at Emma Thursby's musicale Friday afternoon of last week. At the end of a short musical program by Rafael Navas, Bernard Landino, Maurice Kaufman and Reba Cornett-Emory, tea was served. During the afternoon Emma Howe Fabri and Regina Arta, of the Manhattan Opera Company, delighted the guests by singing operatic numbers. Among those introduced to the guests of honor were Mrs. William Loomis, Mrs. Howard van Sinderen, Starr Hoyt Nichols, Captain and Mrs. Alexander Bianchi, Mrs. Edward Lauterbach, Mrs. Edward C. Rodman, Count and Countess Fabri, Count and Countess Massiglia, Count Aldronandi, Prince del Draga, Mr. and Mrs. Earl Stetson Crawford, Mrs. Samuel Thorne, Mrs. Henry Forr, Mrs. Walter Marvin Rumsey, Mrs. Henry Dimock, Mr. and Mrs. Oliver Wells, Miss Livor, Mrs. Charles Edward Tracy, Grace Tracy, Mrs. James Kelly, Jacqueline Kelly, G. Perugini, Mrs. MacArthur and Mrs. Alexander Robb.

Recital by Combs Pupil.

A piano recital was given by Edna F. Gottwals, a pupil of Gilbert R. Combs, director of the Combs Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia, on Saturday afternoon, February 2. She was assisted by Clarence Cox in a sonata for violin and piano, op. 12, No. 1, by Beethoven, Miss Gottwals playing the following numbers in a musicianly manner:

Prelude and Fuga	.....	Bach
Sonata, op. 10, No. 1	.....	Beethoven
Etude, op. 10, No. 8	.....	Chopin
Nocturne, op. 62, No. 2	.....	Chopin
Fantaisie Impromptu	.....	Chopin
Pavillons, op. 2	.....	Schumann
Impromptu, op. 90, No. 4	.....	Schubert
Galates	.....	Jensen
Norwegian Bridal Procession	.....	Grieg
Under the Stars, op. 4	.....	Combs
Valse, op. 34, No. 1	.....	Moszkowski
Sonata, for Violin and Piano, op. 12, No. 1	.....	Beethoven

Another Successful Florio Pupil.

Jefferson Egan, the tenor, who will be heard in Rome with the National Opera Company next May and June, owes a great deal of his success to Prof. Elfert Florio. Egan has been heard many times in public, but his most successful work has been done this season when he has been heard at several prominent concerts.

Madame Grosse-Thomason's Morristown Class.

Berta Grosse-Thomason's Morristown class at Morristown, N. J., met at the residence of Mrs. Eaton, 13 Franklin place, on Thursday afternoon, January 13. The program played by the young pianists follows:

Tiddledy Winks	.....	Orth
Tiny Tim	.....	Orth
	Louisa Hoffman,	
Bluette	.....	Heller
	Ruth Taylor,	
Song Without Words, E major	.....	Mendelssohn
	Marion Niedner,	
Winter	.....	MacDowell
	Marian Swords,	
The Eagle	.....	MacDowell
Novelette	.....	MacDowell
	Jennie G. Owen,	
Song Without Words, F major	.....	Mendelssohn
	Elle Douglas,	
Pavillons Roses	.....	Thome
	Jennie G. Owen,	
Tendre Aveu	.....	Schütt
Lorelei	.....	Liszt
Liebeswalzer	.....	Moszkowski
	Marian Swords,	

Lhevinne at the White House.

Josef Lhevinne, the great Russian pianist, was received at the White House by President and Mrs. Roosevelt while he was in Washington last week. Mrs. Roosevelt was present at the Philadelphia Orchestra's concert in Belasco's Theater on Wednesday, and so delighted was she with Lhevinne's playing that she expressed a desire to meet the artist. Next day Mr. and Mrs. Lhevinne called at the White House by appointment and were presented to the President and Mrs. Roosevelt. While complimenting Mr. Lhevinne for his performance Mrs. Roosevelt said she wished the President could have heard the Poldini "Marche Mignonne," which was given as an encore to the Rubinstein concerto. The President asked Mr. Lhevinne to play it for him, and the party adjourned to the music room, where they were joined by Mr. and Mrs. Nicholas Longworth and a number of personal friends of the family. Mr. Lhevinne's performance of the dainty "Mignonne Marche" was so enthusiastically received that he played again, giving the Schulz-Evler transcription of the "Blue Danube Waltzes" at Mrs. Longworth's request. Then Mrs. Roosevelt asked Mr. Lhevinne to place his signature among the wonderful collection of celebrities represented in young Theodore Roosevelt's album.

Soon after Mr. and Mrs. Lhevinne returned to their hotel, a messenger arrived with a magnificent bouquet of flowers from the White House Conservatory, with the compliments of the President and Mrs. Roosevelt.

Guilmant Organ School Alumni.

The midwinter reunion of the alumni of the Guilmant Organ School will be held Monday, February 18. There will be two sessions, one with essays, written by members of the association, at half past two o'clock, and an organ recital at 4.30. At the first session a debate will be engaged in on the interesting subject: "Resolved, it is not necessary to make a study of the organ in order to secure a church position." The recital will be followed by a dinner and theater party in the evening. George Asldown Audsley began his series of lectures on "Organ Construction and Tonal Appointment" last Thursday, and proved of large interest to the many students who availed themselves of it. The next lecture in the course will occur next week, Thursday afternoon, February 14, at 3.45 o'clock. A students' recital is scheduled for tomorrow (Thursday) afternoon.

The program of the Monte Carlo Theater, at Monte Carlo, for the winter season is as follows: February 2, 5, 10, "Nais Micoulin," by Bruneau; February 5, 7, 12, "Therese," by Massenet; February 26, 28, March 3, "Le Timbre d'Argent," by Saint-Saëns, and March 19, 21, 24, "Theodora," by Xavier Leroux.

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